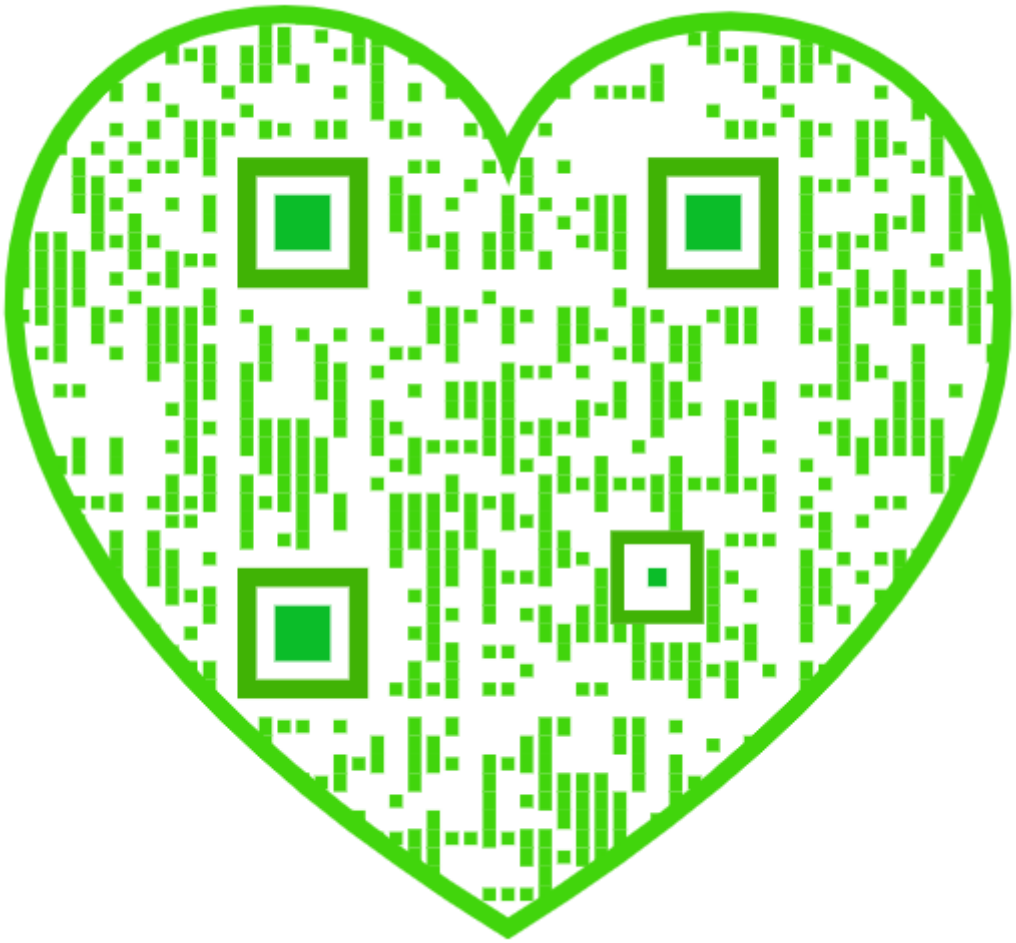

COLONIAL FURNITURE IN AMERICA

OAK CLOTHES PRESS 1675–1700

COLONIAL FURNITURE IN AMERICA

BY

LUKE VINCENT LOCKWOOD

NEW AND GREATLY ENLARGED EDITION

WITH EIGHT HUNDRED AND SIXTY-SEVEN ILLUSTRATIONS OF REPRESENTATIVE PIECES

IN TWO VOLUMES

VOLUME I

170.5.81
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LONDON
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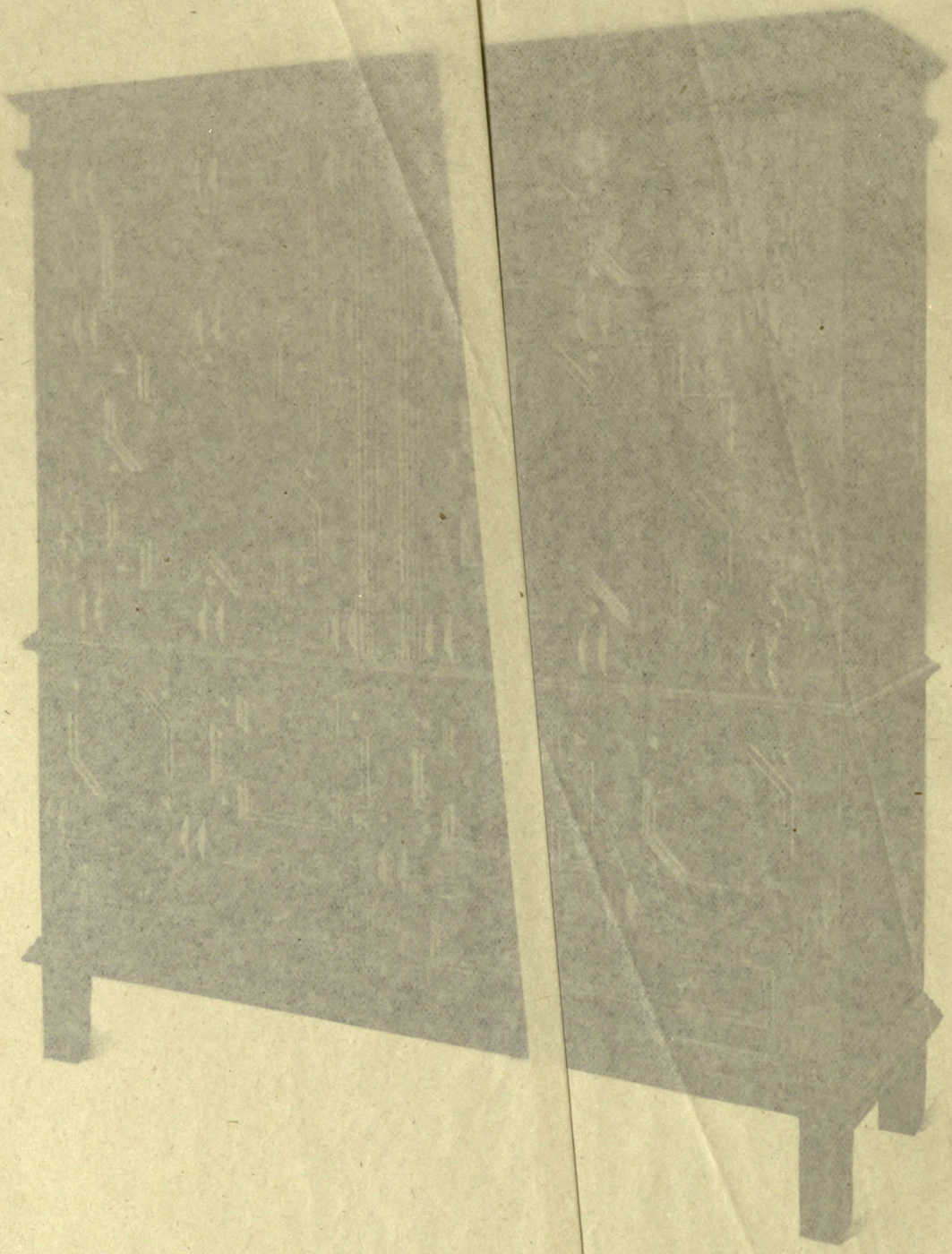

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COLONIAL FURNITURE IN AMERICA

BY

LUKE VINCENT LOCKWOOD

TORONTO LIBRARY UNIVERSITY

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VOLUME I

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PREFACE

DURING the eleven years that have elapsed since the publication of the first edition of this work, many important pieces of furniture have been brought to the attention of the writer, which substantiate the theory of development therein expressed. The writer has had the opportunity to examine several thousand pieces of American and English furniture, and from this examination it has become possible to determine in many instances the section of the country in which a piece was made. This examination has also shown the importance of mouldings in determining date and locality, and emphasis has been placed upon this feature throughout this work. So much new material has been acquired that the book has been entirely rewritten, the type reset, and the form extended to two volumes.

The writer wishes to express his thanks and appreciation to the Metropolitan Museum of Art not only for placing at his disposal for examination its various collections, especially the Bolles Collection of American Furniture, probably the most important ever assembled, but also for furnishing him with such photographs of pieces as were desired. He also wishes to express his thanks to the many collectors who have uniformly assisted him in this work, and especially to Mr. H. W. Erving for his untiring and enthusiastic aid, which has contributed much to the completeness of this book, and to Mr. Walter H. Durfee, who has furnished valuable information incorporated in the chapter on clocks.

MEADOWREACH, RIVERSIDE, CONNECTICUT,
August, 1913.

PREFACE TO FIRST EDITION

THE object of the present volume is to furnish the collector, and other persons interested in the subject of American colonial furniture, with a trustworthy handbook on the subject, having especially in mind the natural development of the various styles, and arranging them in such a way as to enable any one at a glance to determine under what general style and date a piece of furniture falls.

The sources of information from which this book has been derived are: examination of inventories and contemporary records, all available newspapers, works on the subjects of furniture, architecture, and interior wood-work by English, French, German, Italian, and American writers, general and commercial histories, books on manners and customs, ancient dictionaries, cabinet-makers' books of design, ancient and modern, and examination of specimens of furniture, both colonial and foreign.

The last of these sources is the most important, and New England is particularly rich in examples of the earliest as well as the later furniture, while the South is wofully lacking in any pieces prior to the mahogany period, although the inventories show that such pieces existed more abundantly there even than in the North.

New England possesses many fine collections, both public and private, and as these collections contain examples from both North and South, we have in many cases used them in illustrating instead of taking specimens still in the South.

In the last few years many pieces of the seventeenth-century furniture have come to light which fully carry out the idea of development

insisted on in this volume, but often it has been impossible to obtain pictures of these pieces, the owners fearing the reproducer.

As to the inventories, it must be borne in mind that they are misleading. The dates will always be late for a style, as there is no way of telling how long a piece, when mentioned in the inventories, had been in the possession of the deceased before the inventory was taken, and we believe the tendency has heretofore been to date too late rather than too early. A fairly safe guide to follow is to deduct ten years from the inventory date. Then as to valuations. The inventory valuations are, of course, very low, usually about three-fifths to one-half of the true value, and if before 1710 account must be taken of the fact that the purchasing power of money was then about five times what it is at present. Thus, if a chest is valued at £1 in an inventory of 1680, its true value at that time was from £1 13s. 4d. to £2, and the sum corresponding to this at the present time would be from £8 6s. 8d. to £10.

The method followed in dating the specimens of furniture here shown has been to suggest the time when the style represented was in common use, and no attempt has been made to place the date of any specimen exactly, for only under special circumstances could that be done.

The writer wishes to express his thanks to the various collectors and persons having family pieces for their universal kindness in allowing him to examine and photograph their furniture, and for the interest they have taken in this work.

BROOKLYN, November, 1901.

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COLONIAL FURNITURE

Volume I

I

INTRODUCTION

THE history of the cabinet-maker's art is the record of the unconscious struggle toward an ideal which, when finally attained, destroyed all further inspiration. This ideal persisted from one age to another, never retrograding, and each succeeding age saw it more clearly, until, at the close of the eighteenth century, it was found that its limitations had been reached. Incident to this development, many styles originated and were carried to their conclusions, and were either amalgamated with a new style or abandoned.

The ideal successfully attained was the production of furniture with a minimum of material and a delicacy of form sufficient to withstand the strain for which it was made. The medium of ornament and decoration was secondary to that of form, and when the form of any style had been perfected the decoration became more ornate, until a new style was welcomed as a return to simplicity. It therefore follows, as a general rule, that the earlier the example the greater its simplicity of line and ornamentation.

The origin and development of the various styles were dependent upon many conditions, social, commercial, and political. The earliest European furniture was crude and heavy. It consisted of only such articles as were essential to domestic life, such as chests, tables, benches, bed frames, and, occasionally, chairs. In the reign of James I, when the American colonisation began, England had not advanced far as a manufacturing country. The Dutch were still the great commercial race, carrying on a prosperous trade with Spain, Portugal, and the East Indies. Antwerp also was a great commercial centre and was exporting to England household furniture and choice dry-goods, receiving in exchange only crude raw materials, such as wool, lead, and tin, together with beer and cheese. Holland was at this time receiving from Spain and Italy the cane furniture which later came to England under Charles II.

The furniture in England of this period was rectangular in form, and such articles as stood on legs were heavily underbraced. Tables were made of oak with bulb-turned legs, often with rails carved in arabesque or lunette patterns. Occasionally a table would have a single leaf with a swinging leg, the forerunner

of the gate-legged table. Many of the oak tables were arranged to be extended, one leaf lapping over the other when not extended. The dining-table of the middle class consisted of a deal board mounted on three or four standards. Chairs were either of the wainscot type, heavy and more or less carved, or of the plain turned variety with three or four legs. Oak chests and cupboards were in common use.

During the reign of Charles I there was very little change in the form of furniture, except that the French form of chair was introduced with turned legs, the back and seat of leather or embroidery making a decidedly lighter effect than the wainscot type. Chairs were not at all common, but stools and forms were used in their place. Oak was almost the universal wood, and did not lend itself to any style other than the massive. Couches or day beds were also in use among the wealthy class at this time.

In the early days of the Commonwealth little, if any, change took place in the prevailing styles of furniture, except possibly that the Puritan spirit asserted itself in a certain stiffness of form and also in the more general use of chairs. Late in the Commonwealth walnut was introduced, and with the use of this wood came a lightness not before attained. Legs were spiral or slightly turned, and cane was employed for the seats and backs of chairs. Chests became less popular, and in their place were used cupboards with drawers and chests of drawers.

With the Restoration came greater comfort and luxury, brought by Charles and his followers from France and Holland. Cane chairs of beech and walnut, with carved cresting, sides, and underbrace, took the place of the simple stiff chairs. Turnings on table legs became more refined, and the heavy oak tables were superseded by tables with two leaves. Chests of drawers took the place of chests. Marquetry was introduced, and expensive textiles and embroideries were more commonly imported to cover upholstered chairs. The Flemish scroll became the dominant form of ornamentation, and this scroll, when used as legs of chairs and tables, was the forerunner of the cabriole leg.

During the reign of William and Mary many changes took place in the style of furniture, due not only to the fact that William was distinctly Dutch and brought with him Dutch ideas and Dutch workmen, but also to the revocation of the Edict of Nantes in 1685, after which many artisans fled to England. During the first part of this reign the popularity of the Flemish furniture was at its height, but this style was gradually replaced by the Dutch style. The chests of drawers were raised from the floor on turned cup-shaped legs, and that same form of leg was extensively used on chairs and tables; marquetry and japanning became popular, and carving almost completely disappeared. Chinese objects were extensively imported and collecting became a fad. The furniture, however, did not reflect this fashion, except in fret design and japanning, until about 1740.

In the American colonies the same change in style is noticeable, except that marquetry was but little used.

It would be difficult to understand the variations in style of the furniture in the American colonies up to this time without having clearly in mind the reasons for the formation of the different colonies.

In New England the first settlement was at Plymouth, made by a band of religious enthusiasts who had previously fled from England to Holland to escape religious persecution and obtain religious liberty. They lived for some years in that country, until, foreseeing that the political changes taking place in Holland might curtail their liberty, they decided to establish a colony in the New World, on the Delaware River, under the jurisdiction of the London Company. These people were poor and, because of their unsettled lives, probably had little property. This little company after crossing the Atlantic found themselves off Cape Cod, which was under the jurisdiction of the Plymouth Company. Here they landed, hoping to obtain a grant. It was a small and struggling band of men and women who faced starvation and Indian perils, and it was not until 1624 that success was assured. The grant to the land upon which they had settled was given to a joint stock company, and in 1627 the settlers bought the stock, which was not finally paid for until 1633. The colony was always small and did not exceed in number three thousand, in 1643, when emigration ceased. It could hardly be expected, therefore, that this colony would have anything but bare necessities during its early existence, and the inventories at Plymouth show this to be the fact.

The Puritan emigration was, however, quite different. The purpose of their exodus from England was to form a theocratic government in the new country moulded after the model set for them in the Old Testament. They came from the west of England, the Puritan stronghold, and were persons of means. One of the principal reasons for the exodus was the political condition of England during the early reign of Charles I, and it is more than a coincidence that between 1629 and 1640, the period when Charles tried to rule England without Parliament, that twenty-six thousand persons emigrated to New England. This exodus ceased with the beginning of the Civil War. It is undoubtedly true that these persons not only brought with them household goods and furniture, but, as they became prosperous, many of the comforts of England and Holland were imported by them in exchange for the raw products of the New World.

The influence of the Dutch in the New World was both direct and indirect. During the war for independence in Holland many thousands of artisans and skilled workers fled to England. They settled, for the most part, in the west of England among the people who founded New England. They were Protestants and lovers of liberty, and sufficiently like the persons among whom they lived to become quickly assimilated, and many of the Puritans coming to New England

had this foreign blood. It is this probably that, in part at least, accounts for the similarity of design in furniture and decoration between the two countries. The Dutch settlement in America was made primarily for trading. Manhattan Island was selected, because of the Hudson River and the magnificent harbour, as the most desirable post for the fur trade. The settlements were under the direction of the Dutch West India Company, but the growth was slow, composed mostly of traders who came and went, and, of course, these people carried few household articles. It became evident that in order to secure a permanent and self-supporting community the farmer class must be encouraged to settle there, but the Dutch had obtained independence at home and were loath to leave the peace for which they had so long striven for the dangers of the New World. To overcome this feeling and to encourage emigration the West India Company in 1629 issued a charter, providing that any person bringing to New Netherlands fifty persons and settling them in homes on the Hudson River should have a grant of land to be held in a semi-feudal tenure of patroon or lord of the manor.

This charter seems to have had the desired effect of making permanent settlements, but even then the Dutch colony did not increase as rapidly as that of New England, and it was not until further inducements had been made that people of quality and education came in any numbers. This was about the year 1639, and it is probable that prior to that date only necessities had been brought over except by the patroons for their own use. Although the Dutch rule was but of short duration, its influence has been strong. Dutch customs and styles have persisted even to the present day, giving modifications of designs which are easily recognised. These colonists were rich in household goods, mostly imported in exchange for furs and raw material which were exported.

The Pennsylvania colony was founded at a later date, 1683, and was composed of emigrants, most of whom were prosperous, and from the beginning the colony had most of the luxury to which they had been accustomed at home. Many artisans were brought over, and much of the finer furniture found in this country came from that colony, much of it being made there.

The Virginia colony was largely made up of gentlemen adventurers and settlers, and always kept in close touch with the mother country, exchanging household articles for tobacco and other products.

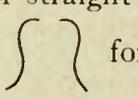
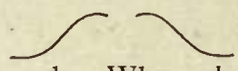
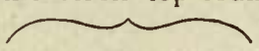
It will thus be seen that in all probability the early furniture of this country was either brought over or imported by the settlers, but in no large quantities. Later, as more pieces were needed, they were made after the pattern with which the people were familiar, and at the time Charles II came to the throne most of the furniture used in this country was being made here. The colonial newspapers are full of advertisements of every sort of manufactured article imported from London. The list includes nails and brasses, all kinds of hardware, stuffs of all sorts, china utensils and tools, looking-glasses, and hard wood, but very little

furniture is mentioned, and this condition continued to the Revolutionary War, although as late as 1765 the newspapers throughout the colonies were urging people to patronise and develop home industries.

Before proceeding further it will be well to consider the furniture which was in use in the colonies during the seventeenth century. Up to 1650 furniture must have been very scarce, and in the earlier inventories the only articles of furniture mentioned are tables, chairs, chests, and bedsteads. As prosperity increased furniture became very plentiful, and before the new century began the wealthier class about New York and the other seaports had all that the European markets could offer. The South seems to have been particularly well provided with court cupboards, chests, couches, and leather chairs, while in New England chests of drawers, desks, scrutoires, and Turkey-work chairs were more plentiful. The furniture in the South was largely imported, for the expression "old" is mentioned with all kinds of furniture from the very first, while in New England the low valuations lead us to believe that most of the furniture there was home-made. The high chests of drawers appear first, as might be expected, in the New York records and last in the South. In New England they seem to have been in common use as early as 1685–90. The reason for this seems to be that New England was in rather close touch with Holland, where this style originated, while the South only traded with England, where these pieces never became very popular. At Philadelphia the records show luxury from the beginning, and as a rule valuations were higher there than elsewhere. The furniture of New Amsterdam seems to have differed from that found in New England and the South in several ways. The furniture mentioned in New Amsterdam shows clearly the influence of the Continental and Eastern markets, mention being made of wicker furniture, East India cabinets, ebony chairs, and India blankets, etc., the reasons for which probably were that the Dutch still controlled the East India trade and, further, that New York was made a harbour for that large class of persons who at that time, like Captain Kidd, were engaged in piracy. Little mention is found of carved oak. There are no court or livery cupboards mentioned in the New York inventories, but nearly every family had a *kas* or *kasse*, a large linen cupboard, and this piece of furniture is found nowhere else in this country.

Nothing, perhaps, influenced the furniture of the eighteenth century so much as the introduction of mahogany, the strength of which made possible a quite new method of carving, delicate and lace-like, which reached its perfection in some of Chippendale's models. According to tradition, mahogany, although known since the time of Raleigh, was first made into furniture in England about the year 1720. If this were true, the colonies would have the honour of having discovered its great value for furniture some years before the mother country, for in the Philadelphia inventories, as early as 1708, mahogany is mentioned as made up into furniture, and there are entries at New York which seem to indicate that there

was furniture there made of that wood about fifteen years earlier. The tradition of its introduction into England is, however, faulty, for it is now known that furniture was made occasionally of this wood in England during the latter half of the seventeenth century.

In the early years of the eighteenth century a radical change occurred in the form of furniture, and approximately the year 1700 marks the dividing line between ancient and modern forms. Straight lines were melted into curves; rectangular forms, whenever possible, were modified or abandoned. The turned leg was superseded by the cabriole, underbracing disappeared, and the style of carving popular in the last quarter of the seventeenth century gave way to simpler designs. More attention was paid to perfection of form than to ornament. The dominant feature of the new form was the use of the cyma curve as a substitute for straight lines wherever possible. To illustrate: Two cyma curves placed thus  formed the design of the chair backs. A cyma curve thus formed the cabriole leg. Two cyma curves placed thus  formed the scroll top found on high-boys, secretaries, and cupboards. When placed thus  they formed the familiar outline found on the skirts of high-boys, low-boys, and other pieces. Mouldings, cupboard openings, and the inner edges of mirrors were cut in the same curve.

There was less carved decoration used in this period than in that of Charles II, and it was cut on the surface instead of used to form the outline. The commonest designs were the shell, mascaron, cartouche, swags of flowers, acanthus leaves, and often classical designs. Claw feet of birds and animals grasping balls were popular, and, although these designs were sometimes found in metal work of a much earlier period, they first became popular on furniture at this time. The style came to England from Holland and to this country from both, and is known as the Dutch, Queen Anne, or early Georgian style.

Figure 1 shows the interior of a doll house, the furnishings of which are of this period. There are cabriole leg tables, double chairs and stools, a chest of drawers, a knee-hole dressing-table with dressing-glass, a slant-front secretary with cabinet top, a basin-stand, a card-table, and a fire-screen. There are three bedsteads heavily draped in the fashion of the day; there is a rug on the parlour floor. In the kitchen is a turned chair in the form usually called Carver in this country. It is a significant fact that there are no high-boys. In the American colonies at this time every house would contain several.

The Dutch style was finally superseded by the introduction of the French, rococo, Chinese, and Gothic designs a little prior to the middle of the eighteenth century. The American colonies do not seem to have adopted these designs until

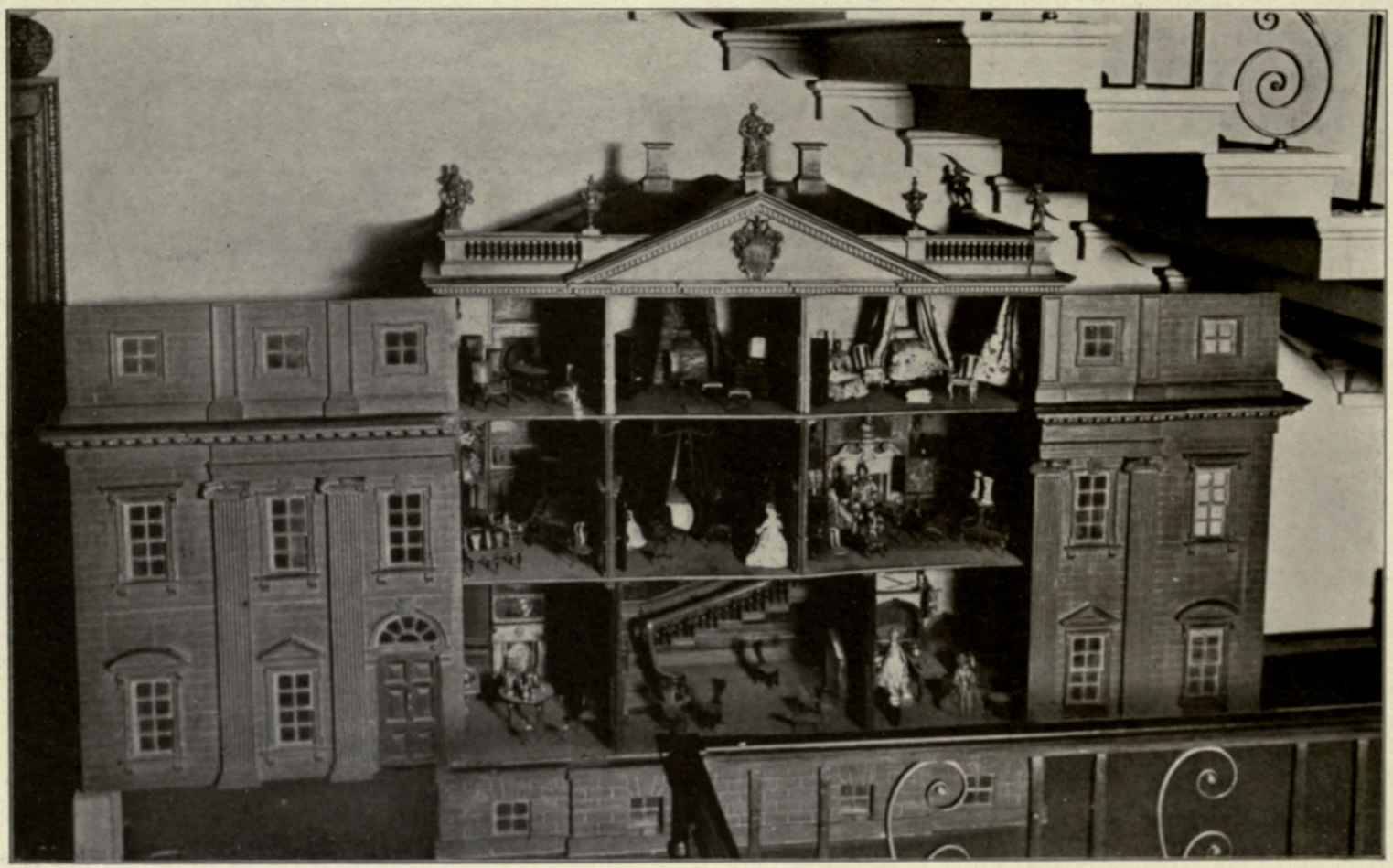


Figure 1.

Doll House, first quarter eighteenth century.

somewhat later, and the French form of chest drawers, called commodes, were never popular here.

From this time forward the history of furniture can readily be followed from the published works of architects and cabinet-makers.

One cannot but be impressed by the careful and scholarly manner in which these books were written. It is manifest that the cabinet-maker's profession at that time ranked with that of architects.

One of the first books of design of this period was "The Gentlemen's and Builders' Companion," by William Jones, published in 1739. The following are the principal published designs down to the publication by Chippendale: "The City and County Builders' and Workmen's Treasury of Designs," by Batty and Thomas Langley, published in 1740, which show French influences, and some of the tables are copied from designs by Nicholas Pineau, of Paris; "The British Architect or the Builders' Journal of Stair-cases," by Abraham Swain, published in 1745, which shows the earliest rococo designs; a book by Edwards and Darley in Chinese taste; a book by Thomas Johnson, showing designs in Gothic, Chinese, and rococo taste and making use of foxes and other animals; "A New Book of Ornament," by Mattheas Lock, published in 1752, similar to Johnson's designs, except that he does not make so much use of the figures of animals; "New Designs for Chinese Temples, Triumphal Arches, Garden Seats, Palings, etc.," by William Halfpenny, published in 1750–52; Sir William Chambers's design showing Chinese and rustic taste; and "Gentleman's and Cabinet-makers' Director," by Thomas Chippendale, first published in 1754.

The most prominent of these designers and cabinet-makers was Thomas Chippendale, and his influence on the furniture of England and this country in 1750 to 1780 was probably greater than that of any other, so that the period can properly be called by his name. Very little of the life of Chippendale has been known until Constance Simons published her researches, entitled "English Furniture Designers of the Eighteenth Century."

It appears that Chippendale was married to Catherine Redshaw, of Saint Martin's in the Field, May 19, 1748, and that in 1749 he had a shop in Conduit Street, Long Acre, London, and removed from there, in 1753, to 60 Saint Martin's Lane, where he took over three houses adjoining his own. That his shop was large and his business prosperous would appear from a notice in the *Gentleman's Magazine* of April 5, 1755, which reads as follows:

"A fire broke out in the workshop of Mr. Chippendale, a cabinet-maker near Saint Martin's Lane, which consumed the same, wherein were the chests of 22 workmen."

Twenty-two workmen would indicate at least a small factory. In 1760 he was elected a member of the Society for the Encouragement of Arts, Manufactures and Commerce. He was in partnership for a time with James Rannil, who

died in 1766, after which date Chippendale advertises to conduct the business on his own account. He died November 13, 1779, and his widow Elizabeth, apparently his second wife, was granted letters of administration.

The oldest son, Thomas, succeeded to the business with Thomas Haig, who had been a book-keeper in the firm, under the firm name of Chippendale & Haig, until 1796. Chippendale, Jr., died in 1822. The date of Chippendale's birth is a matter of conjecture. He must have had a well-established business at fifty, and if he lived the allotted span of seventy years he must have been born about 1709, which would have made him forty-one years old in 1750, which seems probable. It will, at any rate, be seen that as a young man he must have been familiar with the published designs above referred to, and his own designs, first published in 1754, bear out this supposition, for he refers to the fact that designers have paid but little attention to rules of architecture. He appears to have been at first a cabinet-maker, but as his business prospered it developed into that of interior decoration, and he executed not only his own but the designs of architects such as Adam Brothers. The writer has in his possession a copy of a bill rendered by Chippendale to Sir Roland Winn, Bart., for furniture, draperies, carpets, papering, and interior decoration for Nostel Abbey, covering the years 1766–70. Some of the pieces described in this bill will be illustrated in the text, and they show that by this time Chippendale had departed from the French and had adopted more of the classical style then coming into vogue.

"The Gentleman and Cabinet-maker's Director" was advertised for sale in the *Gentleman's Magazine* in 1754 in book form. The writer has been unable to find any reference to the second edition except by inference from the advertisements of the third edition. The third edition was not at first published in book form, but in folios, each containing four copper plates at 1s. each. On August 21, 1759, the following advertisement appears in the *London Chronicle:*

Saturday, October 6 will be published
No. I, being Four Folio Copper Plates, price 1 s.,

THE GENTLEMAN'S and CABINET MAKER'S DIRECTOR. To be continued Weekly and the whole completed in Fifty Numbers,

By THOMAS CHIPPENDALE,

Cabinet Maker in St. Martin's Lane.

The kind Reception this work has already met with, renders any Apology for its Republication needless, and has encouraged the Author to revise and improve several of the Plates first published and to add Fifty new ones; containing some Designs of Chimney pieces, Lanthorns, and Chandeliers, for Halls and Stair Cases. Likewise various Designs of Household Furniture, both useful and ornamental.

N. B. Scales and Dimensions are annexed, and with the last number will be given Explanation and ample Illustrations in Letter-press for the Workman.

Those who purchased the first Edition may have the additional Plates separate.

On October 6, 1759, appears in the same paper the following:

This day were published,
No. I of the Third Edition being Four Folio Copper-plates,
printed on Royal Paper, Price 1 s.

THE GENTLEMAN'S and CABINET MAKER'S DIRECTOR. To be continued Weekly, and the whole completed in Fifty Numbers.

By THOMAS CHIPPENDALE,
Cabinet Maker, in St. Martin's Lane.

The kind Reception this Work has already met with, renders any Apology for its Republication needless; and has encouraged the Author to revise and improve several of the Plates first published, and to add Fifty New ones; containing some Designs of Chimney-pieces, Lanthorns, and Chandeliers, for Halls and Stair Cases. Likewise various Designs of Household Furniture, both useful and ornamental, adapted to the present Taste. The Author being determined to exert the utmost of his Abilities to make this Work more complete and worthy of the Encouragement of the Publick.

To be had of the Author; and of Robert Sayer, opposite Fetter-lane, Fleet Street; and of all the Booksellers in Great Britain and Ireland.

The various parts were thereafter advertised as published, about a week apart, until Number XXV had appeared.

On March 28, 1760, the following advertisement appears:

St. Martin's Lane, March 28, 1760.

Mr. CHIPPENDALE begs leave to acquaint those Noblemen, Gentlemen and others, who have honoured him with their Subscriptions to his DESIGNS of HOUSEHOLD FURNITURE, that he is obliged to defer the Publication thereof for a few Weeks, both on Account of his indifferent State of Health, and to allow him Time for the Executing some NEW DESIGNS, with which he intends to embellish his said Work.

The Subscribers may be assured that Number XXVI. of this Work, will be published very speedily; and Mr. Chippendale hopes to make amends for this Delay, by presenting them with near ONE HUNDRED NEW DESIGNS, instead of FIFTY, which he first proposed.

He takes this Opportunity of Thanking his worthy Subscribers for the Approbation they have shown in regard to this Publication; and the kind Reception

it has met with determines him to spare no Pains or Cost, to render it as elegant and as useful a Work as it is in his Power to do.

Nothing further appears until June 17, 1760, when Number XXVI was advertised.

And on July 26, 1760, appears the following advertisement:

CHIPPENDALE'S DESIGNS.

T. BECKET, Bookseller, at *Tully's Head*, near *Surry-Street*, in the *Strand:*

Begs Leave to acquaint the Nobility, Gentry and others, Subscribers to Mr. CHIPPENDALE's elegant Designs of HOUSEHOLD FURNITURE, in the newest and most fashionable Taste, that the New ones are now finished; and that Number XXVI. of that Curious Work will be published on Saturday next, and continued Weekly, without Interruption until the Whole is finished.

The first twenty-five Numbers may be had together; or any Person may begin with No. 1, and continue them Weekly; and those that will be pleased to give in their Names and Place of Abode, may depend on having the Numbers regularly sent by their Most obedient humble Servant,

T. BECKET.

Strand, July 26, 1760.

On July 31, 1760, the following advertisement appeared, which was continued for subsequent numbers until September 19, 1761:

This Day was published, Price 1s.

No. XXVI. Consisting of four elegant Designs.

(To be continued Weekly).

THE GENTLEMAN's and CABINET-MAKER's DIRECTOR. Containing a great Variety of Designs of Household Furniture in the newest and most fashionable Taste. This Work will consist of 200 Copper-plates (containing upwards of 500 Designs) elegantly engraved by the best Masters, and printed on Royal Paper, and will be comprised in fifty Numbers.

In the Course of this Work will be exhibited several New Designs of Organs, Chimney-pieces both Architectal and Ornamental; with various Designs of ornamental Brass-work for Furniture, Stoves, Grates, Chandeliers, Lanthorns &c. &c.

Proper Directions will be given for executing every Design; the Mouldings are at large; and the exact Dimensions of each Design specified. The whole intended as a complete Assistant to the Nobility and Gentry in the Choice of their Furniture; as well as a Work of general Use to the Artificer, who may be greatly instructed thereby.

By T. CHIPPENDALE,

Cabinet-Maker, in St. Martin's-Lane.

Printed for the Author; and sold by T. Becket, at Tully's Head, near Surry-Street in the Strand.

*** Any Person may begin with No. 1, and be supplied Weekly, by applying as above.

The Price of this Work, when completed will be raised to Non subscribers. No Copies will be sold under Three Guineas in Sheets.

And on March 16, 1762, the final advertisement appears, showing that the book could be obtained in different volumes, or bound in one:

This day was published
Dedicated to his Royal Highness, Prince William, the
second Volume, price 1 £ 10 s in sheets of

THE GENTLEMAN'S and CABINET MAKER'S DIRECTOR
By THOMAS CHIPPENDALE,
Cabinet Maker & Upholsterer in St. Martin's Lane.

This Volume contains 106 new Folio Copper Plates, and upwards of 260 Designs of the most curious Pieces of Household Furniture, both useful and ornamental, with some designs of Chimney Pieces, Stove-grates, Organs, Frets, Borders for Paper Hangings &c. This may be had complete, the two volumes bound in one, containing 200 Folio Copper Plates with 400 different Designs, Price 2 £ 12 s, 6 d, in Sheets. *** As this Work abounds with a great Variety of elegant Designs every Gentleman will have it in his Power to make his own Choice with respect to the Furniture wanted and will be enabled to point out such his Choice to the Workman, who with common Capacity may easily execute the same the Rules being plain and easy. Printed for the Author; and sold by T. Becket and P. A. de Hondt at Tully's Head in the Strand.

The third edition is much more commonly found than the first, and is almost invariably found bound in one large volume. It has been thought worth while to dwell at some length upon the publication of this work, not only because it was the most elaborate and important work on the subject produced in England, but also because it never has before been noted that the book was first issued in parts.

Chippendale's originality lay in his ability to combine inconsistent styles in a harmonious whole. His workmanship and skill as a carver were of the highest order. He was daring in his designs, and many of the pieces shown in his book would be thought impossible of execution but for the fact that they do exist. On his pieces in French taste he would carve wood where the French would use ormolu. On his Chinese pieces he would introduce entirely

new mouldings, such as the knuckle-bone pattern, and on his Gothic pieces he would put a touch of the Chinese.

His versatility was amazing. His designs show a range from the simple lines of the Dutch school through the rococo, Gothic, and Chinese to the classic, and here and there are exquisite pieces suggesting the Louis XIV school.

It has been the fashion of late years to decry the work of Chippendale, but this is largely because few really know his work. They see only the countless articles of furniture copied by the local cabinet-makers of that day from his

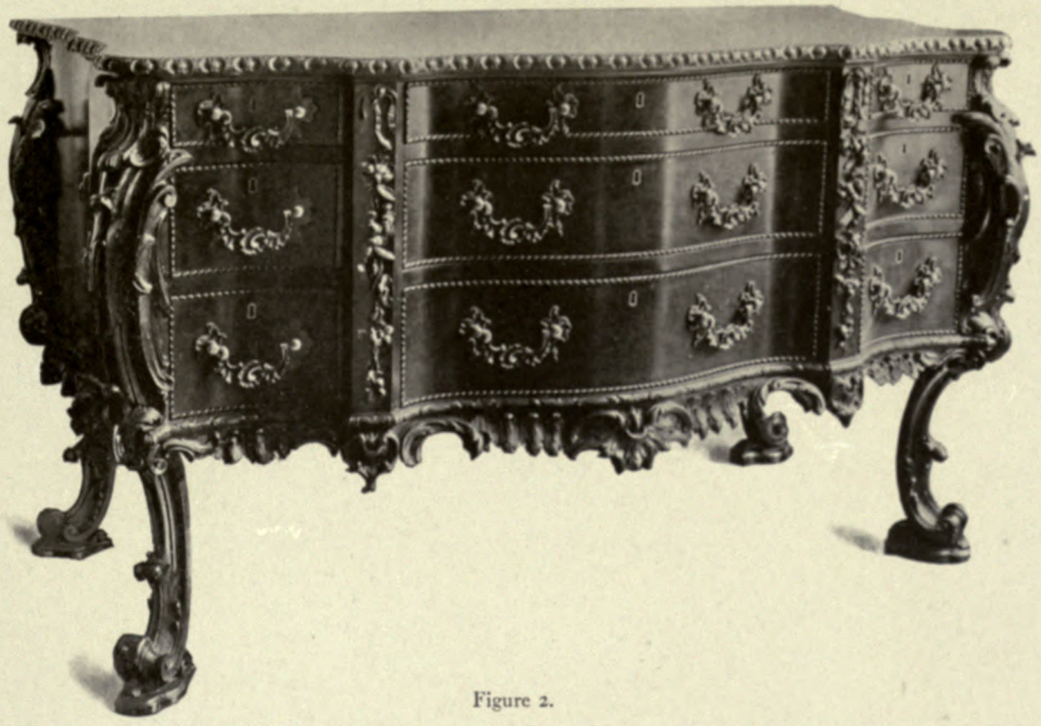


Figure 2.
Chippendale Commode, French taste, 1750–60.

designs. One has but to see a veritable piece of Chippendale's best period to feel that he stands in the presence of the work of a master designer and a master cabinet-maker.

Figure 2 shows one of a pair of Chippendale commodes in Chippendale's pure French taste. It will be seen that not only is the front curved, but also the sides, and the piece is in such perfect proportion that the ornamentation, which on a less well-proportioned piece would be excessive, merely enhances its beauty.

The carving on the legs and ends has the sharpness of ormolu and illustrates the perfection to which carving can be carried. The pendent ribbons and flowers are also of wood.

Figure 3 shows one of a pair of settees in Chippendale's Chinese taste with a slight suggestion of the Gothic in the arching under the arms. Although full of Chinese motifs and feeling, an analysis will show that there is hardly a line in the piece which a Chinese workman would have used in furniture. The piece well illustrates Chippendale's ability to adapt and combine without slavishly copying.

Figure 4 shows one of a pair of torchères or guéridons in pure Gothic style. The great beauty of this piece is its architectural perfection. It rises

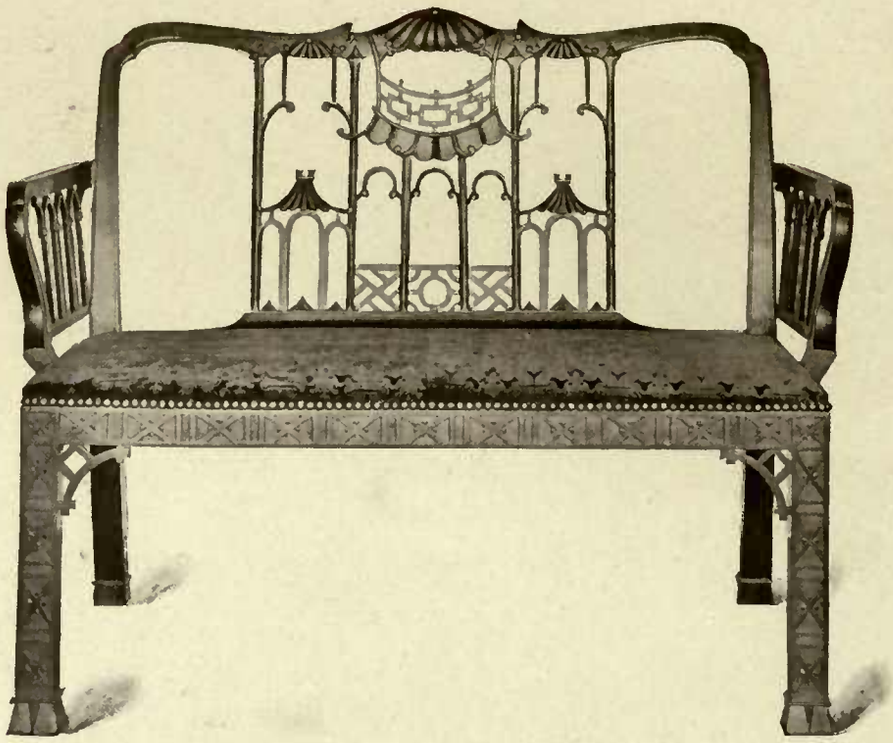


Figure 3.
Chippendale Settee, Chinese taste, 1750–60.

arch on arch, each apparently supporting the weight in proper proportion, so that when the stand is reached one has the feeling that it would support any strain.

These examples are taken from the famous collection of Mr. Richard A. Canfield for the purpose of illustrating the three important styles used by Chippendale. In the same collection are examples of the same master, where these various styles are mingled.

Of course the large mass of Chippendale furniture is vastly simpler than these pieces, being made for persons of moderate means, and Chippendale's book of designs was used in England, Scotland, Ireland, and America as the basis for much of the so-called Chippendale furniture.

The next cabinet-makers of note were Ince and Mayhew, who also published designs in parts, which were afterward bound. Under date of April 12, 1760, their advertisement was published in the *Gentleman's Magazine* as follows:

To the PUBLIC.

INCE and MAYHEW return their utmost Thanks for the kind Reception their DESIGNS have met with; and assure them no Pains shall be spared to render them preferable to any like Performance, both for the Choice of the GENTLEMAN and the Use of the WORKMAN. A Determination to finish them to the utmost Exactness obliges them to be irregular, occasioned through a great Want of Time, and every Design being NEW.

No. XVII. with Four Folio Plates, is published this Day at 1 s. To be had at Webley's, Holborn; Darley's Cheapside; and of the Authors, CABINET-MAKERS and UPHOLSTERERS, Broad-Street, Carnaby Market: Where the Honour of any Commands will be observed with the most reasonable Charges.

N. B. Those who have not yet completed their Sets, are required to do so, as but a few of the first Impression is left.

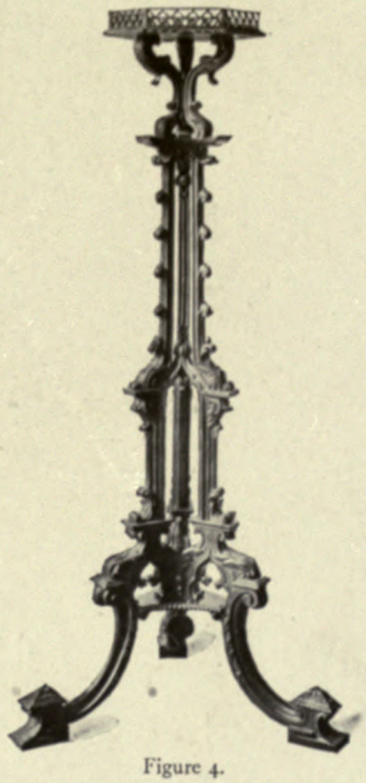


Figure 4.
Chippendale Torchère, Gothic taste, 1750–60.

Ince and Mayhew's designs were similar to Chippendale's, but, on the whole, were not as well proportioned.

During the next ten years many other books were published, one by Decker and several by a Society of Upholsterers and Cabinet-Makers.

About 1765 the public taste began to change from the French, Gothic, and Chinese tastes to the classic, owing very largely to the research, study, and publication of classical ruins and designs by the Brothers Adam, who were the leading architects of the day.

Chippendale felt the effect with others and began to execute orders from the designs made by Adam, and finally abandoned his early style for the classic, much to his detriment.

Under date of June 30, 1767, Chippendale billed to Sir Roland Winn, Bart., of Nostel Abbey, "a large Mahogany Library table of very fine wood with drawers on each side of the bottom part and drawers within on one side and partition in the other, with terms to ditto, carv'd and ornamented with Lions' heads and paws with carv'd ovals in the panels of the doors & the top cover'd with black leather & the whole completely finished in the most elegant taste. £72. 10s."

This piece is shown in Figure 5. Were it not for the bill, few persons would believe it could be made by the same person who, some ten years earlier, had made the commode shown in Figure 2, yet Chippendale, in the third edition of his "Director," shows a side-table with term legs quite suggestive of this piece.

The next cabinet-maker of this period was Shearer, who, with other cabinet-makers, published "A Cabinetmakers Book of Prices" in 1788. By this time

Figure 5.
Chippendale Library Table, 1767.

the style had completely changed, the cabriole leg had been superseded by the tapering straight leg, and there was a general lightness of construction which was entirely new, undoubtedly due to the influence of the Louis XVI style.

Shearer was the first to design a sideboard with serpentine front and inlaid drawers, now commonly called Hepplewhite.

Hepplewhite, the next of the great designers, published a book in 1789. The designs are still more delicate, almost to the point of fragility. The chair backs were usually either oval or shield-shaped, and contrasting woods were employed for ornamentation. Carving was but sparingly used.

The next and last of the great designers was Sheraton. His early style was similar to Hepplewhite's, but his chair backs were generally rectangular, and he

often embellished pieces with a fine cameo carving. He ceased to be a cabinet-maker in 1793, and devoted the remainder of his life to writing books of design which had large sales. He died in 1806. His later designs followed the Egyptian classic style which had come into vogue in France and is known as the Empire style. He had many followers in America, notably Duncan Phyfe, of New York, a cabinet-maker who executed some exceptionally good pieces in this style.

Following Sheraton, the style became massive and heavy, with coarse carving, heavy columns, claw feet, and massive slabs of well-grained mahogany It is known as late Empire.

In America, throughout the eighteenth century, were a large number of cabinet-makers, some of whom advertised as coming from London. The number is so large, and the inventories of their estates show them to have been so prosperous, that it can only be concluded that much of the furniture was made here. On the other hand, such men as Sir William Pepperell, Faneuil, Judge Sewall, and Hancock, of Boston, Franklin, of Philadelphia, Byrd, of Virginia, and others of the wealthier class were sending to England for their furniture and household effects.

The business of furniture-making appears to have been subdivided. There were joiners, turners, chair-makers, Windsor chair-makers, carvers, and cabinet-makers, but it is doubtful whether the line of difference was sharply drawn, for some of the chair-makers are known to have made at least dressing-tables and probably other articles.

These furniture-makers seem to have kept in touch with the new English fashions. It is known that the books of the early eighteenth-century architects were freely employed here, and many of the designs from Chippendale's book were copied, including a number of his mouldings, which show familiarity with his work. For instance, the chair shown in Figure 558 bears the card of James Gillingham, cabinet and chair maker in Second Street between Walnut and Chestnut Streets, Philadelphia, and the chair is copied from Plate X in Chippendale's "Director," appearing in all editions. Further, James Rivington, of Hanover Square, New York, advertises for sale, in 1760, "Household Furniture for the year 1760 by a Society of Upholsterers, Cabinet Makers, etc. containing upwards of 180 Designs consisting of Tea Tables, Dressing, Card, Writing, Library, and Slab Tables, Chairs, Stools, Couches, Trays, Chests, Tea Kettles, Bureaus, Beds, Ornamental Bed Posts, Cornishes, Brackets, Fire Screens, Desk and Book cases, Sconces, Chimney Pieces, Girondoles, Lanthorns, etc. with Scales." This certainly indicates that the American cabinet-makers were keeping in close touch with the newest London designs. In 1762, the year that the third edition of Chippendale's book was published, an advertisement appeared in New York: "John Brinner, Cabinet and Chair Maker from London at the Sign of the Chair, opposite Flatten Barrack Hill, in the Broad-Way, New York, where every article in the Cabinet, Chair-making, Carving and Gilding Business is enacted on the most reasonable

Terms with the Utmost Neatness and Punctuality. He Carves all Sorts of Architectural, Gothic, and Chinese Chimney-pieces, Glass and Picture Frames, Slab Frames, Girondels, Chandaliers, and all Kinds of Mouldings and Frontispieces, etc., etc., Desk and Book Cases, Library Book Cases, Writing and Reading Tables, Study Tables, China Shelves and Cases, Commode and Plain Chests of Drawers, Gothic and Chinese Chairs; all sorts of plain or ornamental Chairs, Sofa Beds, Sofa Settees, Couch and Easy Chairs, Frames, all Kinds of Field Bedsteads, etc., etc. N. B. He has brought over from London six Artificers, well-skilled in the above branches."

In 1771 appears the following: "Tomorrow will be sold at public vendue at the Merchants' Coffee house at twelve O'clock by John Applegate, a very neat set of carved mahogany chairs, one carved and gilt sideboard table, and a Chinese hanging bookcase with several other things. N. B. The back of the chairs is done after the pattern of some of the queens; a sketch of which chair will be shown at the time of the sale. The chairs and other things were made by a person in the Jersies who served his time and afterward was eleven years foreman to the great and eminent cabinet maker, William Hallet, Esq., that bought the fine estate of the Duke of Shandos, called Cannon's in Middlesex; was afterwards a master for twenty years in London and hath been two years in the Jersies. He will receive any order for furniture, viz:—Plate cases or best Chinese hanging bookcases or on frames; French elbow chairs, ribbon back, Gothic or any sort of chairs, likewise carved glass frames, girrandoles, bracket branches etc."

In the late years of the century were published books of prices, apparently in imitation of the ones published yearly in London. In Philadelphia it was called "The Journeyman's Cabinet and Chair makers' Philadelphia Book of Prices," and a similar book was published by the joiners of Hartford in 1792.

The furniture found in America during the eighteenth century can be divided into four periods.

The first period was from about 1700 to 1725, when the style was a combination of the William and Mary with the Dutch style which followed it. The change in style had been so radical that the conservative colonists seem to have been loath to adopt it; consequently during this period the two styles struggled with each other for the supremacy. In an inventory as late as 1724, at Boston, turkey-work chairs are mentioned as new, and Judge Samuel Sewall, in 1719, writing to London for household goods, asked for "a dozen good black walnut chairs fine cane with a couch." However, the new style continued to persist, and in 1722 are found advertised crooked-backed chairs, clearly referring to the new form.

The next period was from 1725 to 1750. The Dutch style was now at its height. The cabinet-makers did not slavishly copy the English style, but developed along somewhat independent lines, and the high chests of drawers and their

companion dressing-tables continued in fashion and were not replaced by the English adaptation of the French commodes.

During the Chippendale period, 1750 to 1775, furniture was made in the colonies which for workmanship compared favourably with any made in England. In Philadelphia high chests of drawers, dressing-tables, and desks were made with scroll top and elaborately carved, while in New England low chests of drawers, chest on chests, dressing-tables, and desks were being made in the block-front type. Both of these styles are original in America and are the contribution of cabinet-makers here to the art. Pie-crust tables and well-carved chairs were abundantly made here and were quite the equal of those made in England.

The last period is 1785 to 1810. America does not seem to have been greatly influenced by the transition pieces between Chippendale and the Hepplewhite and Sheraton schools. The Revolutionary War had cut off all commercial intercourse between the two countries just at the time when the transition pieces were popular in England; consequently the Chippendale style lasted longer here, and by the time the war was over the later styles had become firmly established.

The Sheraton style greatly influenced the cabinet-makers, and many dainty pieces are found here. One of the characteristics of the style in this country is that it is almost devoid of mouldings; rarely, if ever, is the cyma curve used, but the edges are often straight, relieved of bareness by inlay.

The Empire period in this country was prolific. Mahogany had become plentiful, and massive furniture was constructed with posts and columns often carved in a coarse pineapple and acanthus-leaf design.

About 1825 there was an attempt made to revive the Gothic style, and a number of pieces are found here reflecting that attempt. In England several books of design were published, notably Pugin's "Gothic Furniture" in 1826. The attempt was short-lived and was followed by a revival of the French rococo, of which many rosewood parlour suits and other furniture are still quite commonly found.

II

CHESTS

AS has often been pointed out, chests have been in use for many centuries. One of the first indications of civilisation in man is the accumulation of property, and this necessitates a place for storing what has been accumulated. Chests or coffers, therefore, are among man's oldest possessions.

In England, where we shall follow their history a little, the chests of Norman times were huge oak boxes, bound and rebound with iron, and sometimes magnificently wrought. These served as receptacles for valuables in both the churches and castles, and were furnished with strong locks the mechanism of which often occupied the entire inside of the chest's cover. For many years these chests served for seats and tables, and for trunks when the lord and lady travelled. Some ancient manuscripts show their tops furnished with chess-boards, a player sitting at either end of the chest.

Carving as an art is also very old; it is referred to in Exodus xxxv, 33, as "in carving of wood, to make any manner of cunning work." Carving was at first employed almost exclusively for the beautifying of cathedrals and churches, for even the castles of kings, up to the time of Henry III, were very bare, and showed nothing in the way of fine wood-work.

During the reign of Henry III (1216–72), however, room-panelling was introduced into England, and the archings and window-frame designs long used in the churches became the models for wood-carvings used in the castles and manor-houses for many generations. Almost every design found on the chests and cupboards preserved in the English museums are those employed in the room-panelling of the period to which the furniture belonged.

The early chests of the thirteenth, fourteenth, and fifteenth centuries had very wide stiles, sometimes as wide as twelve inches. These were frequently elaborately ornamented with carving. Stiles gradually became narrower, so that by the opening of the seventeenth century they had become about the width of the stiles used in the panelling of the period. By the time the American colonisation began the chest in England had reached the last stage of its development and was soon to be superseded by the chest of drawers.

What the chests were which came to the American colonies with the first settlers it is now impossible to say. There is occasional mention, in the early inventories, of wainscot chests or great oak chests, but by far the larger number are recorded simply as chests, or old chests, and their valuation is so slight as to lead us to the conclusion that they must have been of very simple design.

Ship chests or pine boxes were probably brought over by all settlers. Figure 6 shows the ship chest brought by Elder Brewster, and many hundreds of boxes

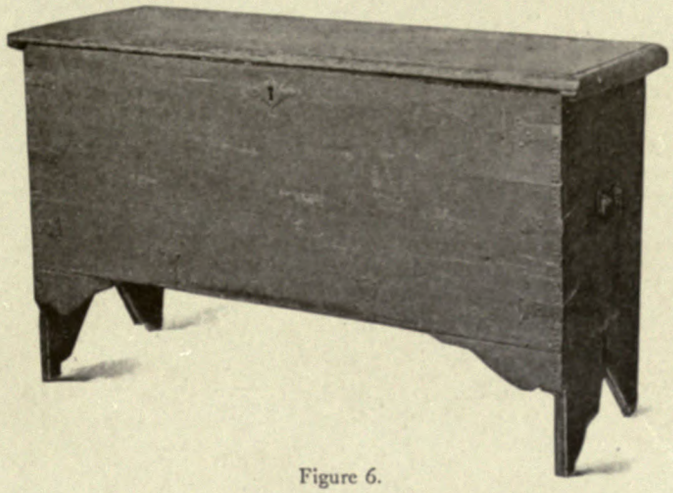


Figure 6.
Pine Ship Chest, first quarter seventeenth century.

such as this probably came from Holland and England during the years when the colonies were being settled. An entry appears at Boston, in the items of the estate of a man who died on the ship *Castle* during his voyage to Massachusetts, in 1638, of "An owld pine chest 5s"; and of two other chests without description, of still more trifling value.

The earliest carved chests found here are decorated with panels carved in arched designs identical with the patterns seen in England on mantelpieces and wall-panellings during Elizabethan and Jacobean times. Without doubt the carved chests that were brought over previous to 1650 served as the models for those made here for a long time, for the writer has identified almost every pattern used on early chests as having been used in England, and there seems to have been no originality shown in the designs employed in this country until after the middle of the seventeenth century.

There are about ten designs that appear repeatedly in the chests, cupboards, and wainscot chairs of the seventeenth century. These are used in many combinations, sometimes eight out of the ten appearing together on the large pieces and from three to five on the smaller ones. The scroll design, for instance, is often

found used in single form for a border and entwined and doubled for a panel. Once familiar with these designs, a close observer will find furniture belonging to the carved-oak period in this country very easy to identify. These designs will be pointed out as they are met with in the specimens to be spoken of later.

A chest, cupboard, or chair is occasionally met with which has carved designs not traceable to England, but showing French or Dutch influence. Almost without exception such pieces will be found to be made of foreign wood, and the designs were not copied here to any extent, as were the familiar English ones.

The chests are constructed with stiles and rails, mortised and tenoned, held

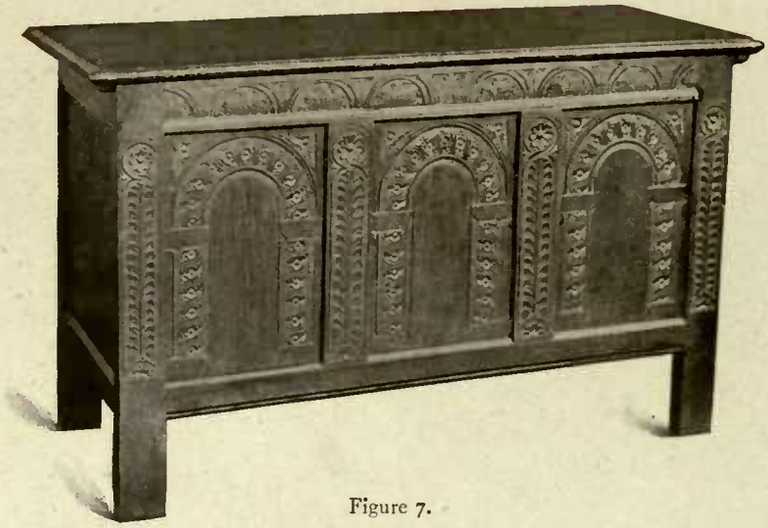


Figure 7.
Oak Chest, about 1650.

in place with wooden pegs made square and driven into a round hole. The edges of the stiles and rails toward the panels are usually chamfered, and the panels, which are sometimes made of pine, are fitted into the frame. The ends are also panelled in various designs, and the back is formed of pine or oak planks nailed or framed in and occasionally panelled. The tops of American chests are usually of a single plank of pine with a slight overhang at the ends and front. Under the ends are fastened cleats which hold the top and prevent warping. When made of oak, they are in strips finished and fashioned as the pine ones. The edge of the top, except the back, is finished with a thumb-nail moulding. The hinges are composed of two iron staples interlocked, one driven into the rail and one into the top and clinched. On the inside, within the chest at one end, is usually found a small till.

Figure 7 shows a chest with the characteristic arching and pattern detail used throughout the Elizabethan and Jacobean periods. Burton Agnes Hall, built in 1601, shows this arched carving on the staircase in the great hall. This

chest is constructed in the usual manner; the stiles and rails are joined with mortise and tenon (all wood-work fastened in this way is spoken of as joined), and the panels are fitted into the frame. The top rail is carved in a lunette design, and on all four stiles are carved laurelling, each surmounted by a rosette. The pilasters and arches on the panel are carved in guilloche design. This chest is the property of the Hon. and Mrs. Morgan G. Bulkeley, of Hartford, Connecticut.

The chests following the general form of Figure 7 are found in different sizes, some as large as five feet in length, and vary in size from twenty to thirty inches.

Figure 8.
Oak Chest, third quarter seventeenth century.

The arches are sometimes elaborately carved, sometimes merely indicated by slight tracery. Space between the arches is sometimes carved and sometimes inlaid in foliated designs, and any and all of the foliated border patterns are used to decorate the stiles and rails.

Figure 8 shows a very beautiful carved chest in the Bolles Collection, the property of the Metropolitan Museum of Art. The top rail is carved in a guilloche design, the outer stiles in laurelling, and the lower rail in an open chain of rectangles and circles and carved rosettes. The stile separating the panels is carved in a palm-leaf design. The design of the two outer panels is that of a stem foliated at the top, and at the centre of the stem are two flowers resembling tulips and below are drooping leaves. This pattern is one of the most popular found on American chests, and we will point out its variations as they occur. The centre panel is composed of scrolls and leaves. Carved brackets finish the inside of the lower rail.

Figure 9 shows another well-carved chest in the same collection. The top rail and four stiles are carved in a palmated scroll design and the lower rail is carved in foliated scrolls. The outer panels, it will be seen, are carved in the same design as that shown in the preceding figure, but the foliage is more realistic while the tulips are less so. The background is filled in with colour, and the lozenge-shaped centre panel is decorated in a design suggesting the flower in the outer panels, and foliations fill in the spandrels.

Figure 9.
Oak Chest, third quarter seventeenth century.

Another early pattern of chest often seen in this country is shown in Figure 10. The panels, which are four in number, are decorated in lozenge tracings in scratch carving. The top rail is in lunette design and the edges of the stiles are nicked. The tradition which attaches to this chest is that its owner, Lady Anne Millington, a daughter of Lord Millington, came to this country in pursuit of her lover, a British army officer. Failing to find him, she taught school at Greenwich, Connecticut, and married Lieutenant Gershom Lockwood. The chest is said to have been sent to her by her parents in 1660, filled with "half a bushel of guineas and many fine silk dresses." The chest now has a pine top which is not the original. It is in the possession of Professor H. B. Ferris, of New Haven, Connecticut, a lineal descendant of Gershom Lockwood and Lady Anne Millington, as is also the writer.

"A carved chest £1," at Plymouth in 1657, is one of the few references to carving found in the inventories; but as description of any kind is generally lack-

ing, carved chests were probably by no means as scarce as these records would make it appear.

Figure 11 shows a chest belonging to Mr. H. W. Erving, of Hartford, Connecticut. The top rail is carved in a lunette design, while the outer stiles, as well

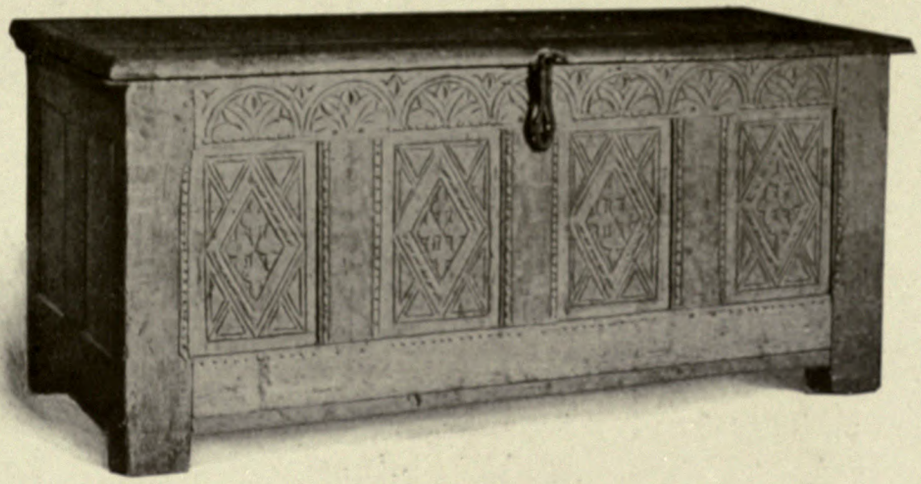


Figure 10.
Oak Chest, third quarter seventeenth century.

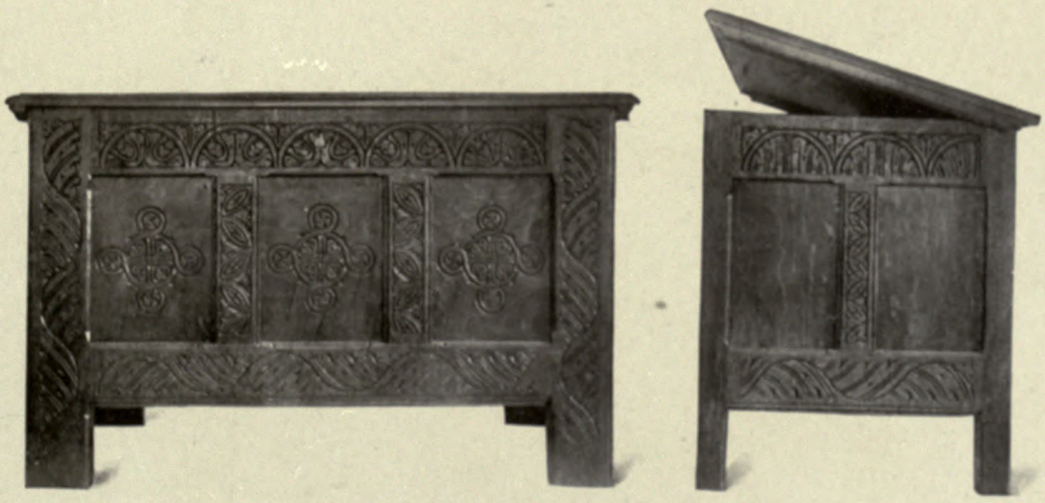


Figure 11.
Oak Chest, third quarter seventeenth century.

as the lower rail, are carved in scratch carving in waving lines with a crude suggestion of foliation. The stiles separating the panels are carved in a design of shuttle-shaped ovals, the points set at an angle. On the panels is a guilloche design of a large circle and four small ones set cruciform. The ends are carved in the same designs as the front, which is unusual in American chests.

Figure 12 shows a simple chest with no carving, except on the panels, which are carved in an excellent palmated scroll design. The chest is in the Bolles Collection, the property of the Metropolitan Museum of Art.

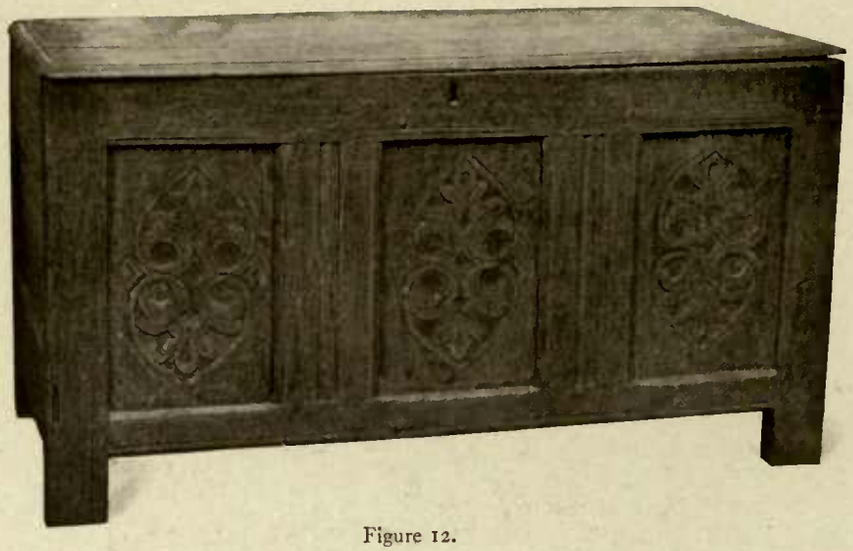


Figure 12.
Oak Chest, third quarter seventeenth century.

Figure 13.
Oak Chest, third quarter seventeenth century.

Figure 13 shows another oak chest in the same collection. The top rail is carved in a foliated scroll design, and each of the three panels in the same scrolls set about a rectangular centre.

Figure 14 shows a chest of very different order from any met with among the English settlers. This chest is undoubtedly Dutch, and was found by the writer in New York State. The panels show the arching of the English chest shown in Figure 2, but the decoration is inlay or marquetry of a crude kind. Church scenes are on the three front panels; on one end the panel is decorated with plain blocking in alternate light and dark wood, the blocks about one and one-half inches square; the other end has a church, showing side view and steeple, the windows being cut in relief. The stiles are inlaid with three stripes of dark wood, and the capitals

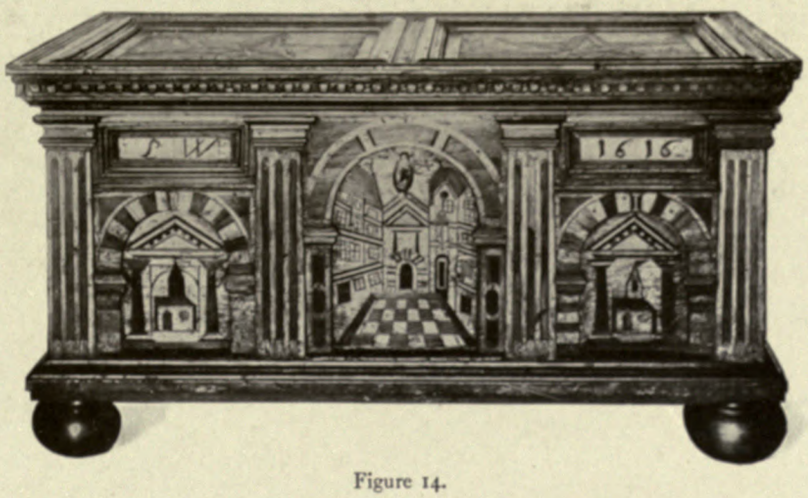


Figure 14.
Dutch Marquetry Chest, 1616.

are of the same dark wood. The top is panelled with heavy mouldings and decorated with two large inlaid stars. The dentilled cornice which appears beneath the moulding on the cover is about the only suggestion of English chests. It has a large spring lock, and above the lock on the inside appears the inscription "I. N. R. I.," suggesting at once that the chest was made for church use; but the lettering is so small and in so inconspicuous a place, and the chest throughout so crude in design, that we are inclined to believe that the pious inscription was placed above the lock to secure it against thieves. The small panels at the right and left of the front have inlaid the initials "L. W." and the date "1616." The W has at some time been substituted, as the panel plainly shows, but not very recently, as this, as well as the L, is badly worm-eaten. The dark wood of the marquetry is walnut, but the mouldings at the bottom and on the top are soft wood, evidently pine; the light wood is a foreign pine. The chest when found was in a most dilapidated condition, worm-eaten throughout; the parts, however, are practically all original, except the feet, which are new.

There is strong indication that in New York, where the Dutch influence was largely felt, the chests were not in general of the carved and panelled varieties in

use in the English colonies. The inventories in New York, although they show a large number of chests, make very sparse mention of oak or wainscot, and we have been unable to find any chests surviving among the Dutch families that are of oak carved or panelled. A collector who has made systematic search among the Dutch towns along the Hudson River tells us that only one oak chest was found, and that of a well-known Connecticut pattern. Dutch chests were, so far as we can ascertain, largely made of pine and often painted; the finer ones were of black walnut.

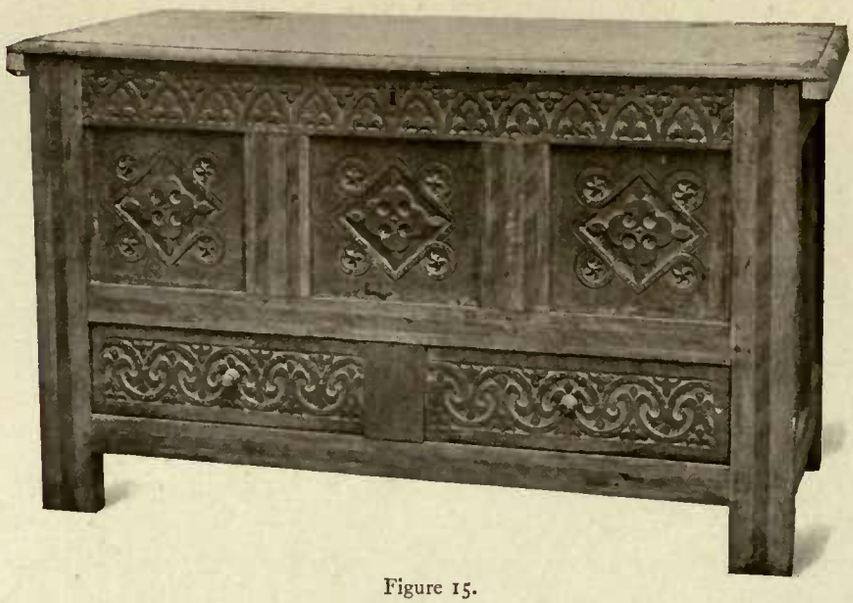


Figure 15.
Oak Chest with one drawer, third quarter seventeenth century.

The opinion prevails very generally among students of the subject that almost all the chests belonging to the first half of the seventeenth century were made without drawers. This opinion is largely based upon the fact that the chests without drawers which have come to light are carved in designs known to be early, while chests having drawers are, the majority of them, decorated with the designs of later date, or are on the panelled order, which, generally speaking, is of later origin than carving. The use of drawers, however, was certainly well known in the early part of the seventeenth century, for chests of drawers are mentioned at Plymouth as early as 1642. The first mention we have found in the inventories of a chest with a drawer is at Salem in 1666; after this time the item "chest with a drawer" or "with drawers" is frequently met with, and by far the larger number of chests which have survived are made with one or two drawers.

In England the chest seems to have passed from the chest with one drawer, or with two drawers side by side, to the pieces with the shallow chest with doors below concealing drawers, and from that it was but a short step to changing the

shallow chest into the drawer, making a cupboard or a chest of drawers with a top which could be used to place things upon. In America, on the other hand, the development was to add two or three drawers below the chest proper. The latter was continued with about the same depth, the result being that the piece became higher and higher. The development from the three-drawer chest to the chest of drawers made the piece lower by substituting a single drawer of perhaps a third of its depth for the chest part, thus making a four-drawer chest of drawers.

Figure 16.
Oak Chest with one drawer, third quarter seventeenth century.

The drawers on pieces dating before 1700 are almost invariably on side runners; that is, the sides of the drawers at about the centre are channelled out and a piece of wood which is fastened to the frame slides in this channelling forming the drawer runner.

Figure 15 shows a chest with one drawer in the Bolles Collection, belonging to the Metropolitan Museum of Art. The top rail is carved in an entwined lunette design with a fleur-de-lis in each opening, and the front drawer is carved in a semi-classical design. On the stiles and rails, other than the top rail, are inlaid bands of dark wood. The panels are each carved in a lozenge-shaped design with four circles.

A nicely carved chest with one drawer is shown in Figure 16 and is the property of Mr. H. W. Erving. The top rail is carved in a very good foliated scroll design. The stile separating the two panels is carved in a single foliated scroll

design, and the design on the panels is formed by two foliated scrolls, one above the other. The front of the drawer is in the same design as the panels, except that the scrolls are drawn together to fit a narrower space. The outer stiles are plain.

A handsome carved chest with two drawers, which is in the same collection, is shown in Figure 17. The upper rail is carved in the familiar lunette design. The four panels are carved in a palm design and the drawer fronts in a design of

Figure 17.
Oak Chest with two drawers, 1660–75.

alternating large and small circles with carved rosettes. The stiles throughout are finished with grooving, such as was common on the chests of the period. The dimensions of the chest are as follows: Length 50 inches, width 19¼ inches, height 36½ inches.

A two-drawer chest owned by the writer is shown in Figure 18. It is of light-coloured American oak, the top, bottom, and back being of pine. About fifty chests in this design have been found in Connecticut, some with no drawers and others with one and two. The design, while not wholly new, is a combination of older designs, forming a somewhat original whole, and such chests are generally known as of the Connecticut or sunflower pattern. The outer panels are each carved in a design of a conventional flower, possibly a tulip with two leaves below on each side of the stem. The centre panel is carved in a design of three flowers suggestive of the aster with leaves. On the stiles are applied split spindles, and on the panelled drawer fronts and panels of the ends are applied turtle-back bosses. The chest is large: Length 47¾ inches, width 22 inches,

height 39¼ inches. This style of chest, it will be seen, is a combination of the carved and panelled chests.

Figure 18.
Oak Chest with two drawers, 1675–1700.

Figure 19.
Oak Chest with two drawers, 1675–1700.

Figure 19 shows a chest which is the property of the Connecticut Historical Society. The rails, stiles, and drawer fronts are carved in a beautiful design of

tulips. The outer panels are carved in the same design as those shown in the preceding figure, while the centre panel, which has chamfered corners, shows a single aster at the centre with foliated radiates, terminating in the same flower very much smaller that appears on the end panels. The chest has top, drawers, and back, all of oak, somewhat unusual in New England made pieces, but it undoubtedly was made there, for the wood is American oak, and the person making it must have been familiar with the so-called Connecticut chest pattern.

Figure 20 shows a panelled and carved chest without drawers in the "Connecticut pattern" from the Bolles Collection, owned by the Metropolitan Mu-

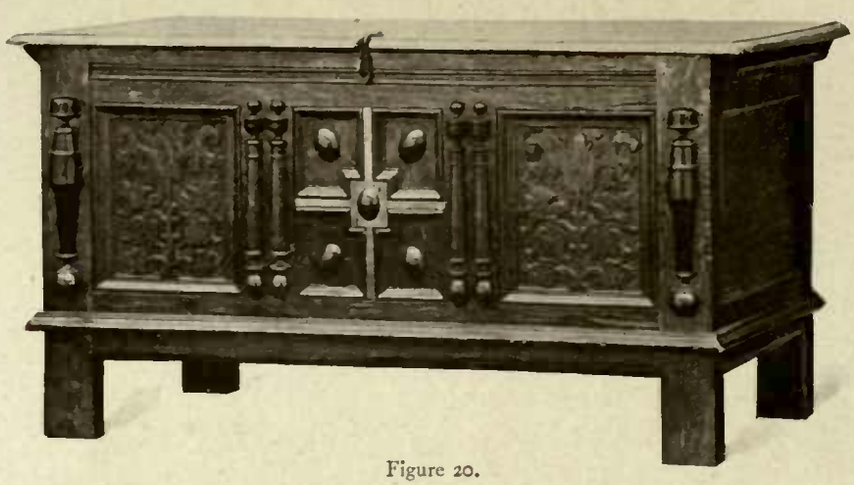


Figure 20.
Oak Chest, 1675–1700.

seum of Art. The outer panels are carved in the same design as those shown in the preceding figure, while the centre panel, instead of being carved in the aster pattern, is divided into four sunken panels and a small raised one, on each of which is applied a turtle-back boss. The applied split spindles on the stiles are the same as those shown in Figure 18.

Figure 21 shows a one-drawer chest owned by the Connecticut Historical Society. Its decorated effects are obtained entirely by panelling and turned ornaments. The two outer panels are panelled in the design of double arches, but for the centre pilaster is substituted a pendant. The centre panel is in the form of a cross *potent*. On the stiles and front of drawer are applied split spindles, and on the top rail are rectangular and turtle-back bosses. The ends are nicely panelled. The chest is made of English oak throughout and was undoubtedly of English manufacture.

A simple chest, belonging to Mr. Dwight Blaney, of Boston, is shown in Figure 22. The panels are perfectly plain and the stiles and rails channelled.

Figure 21.
Oak Chest with one drawer, about 1675.

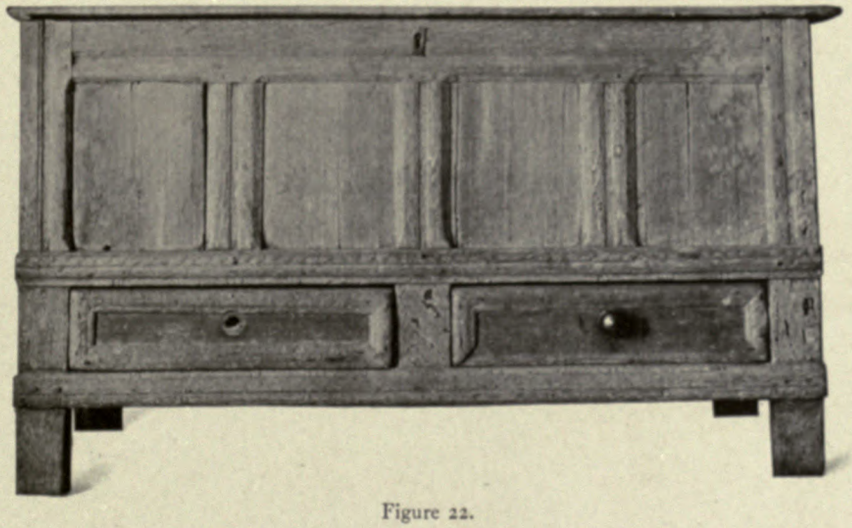


Figure 22.
Oak Chest with two small drawers, 1675–1700.

On the moulding, below the chest part, is cut a serrated design. There are two panelled drawers on side runners, placed side by side, instead of a single long drawer. This feature is occasionally found but is not at all common.

Figure 23 shows a chest owned by the Pilgrim Society at Plymouth. The mouldings on the rails are slightly carved; the panels are lozenge-shaped, with

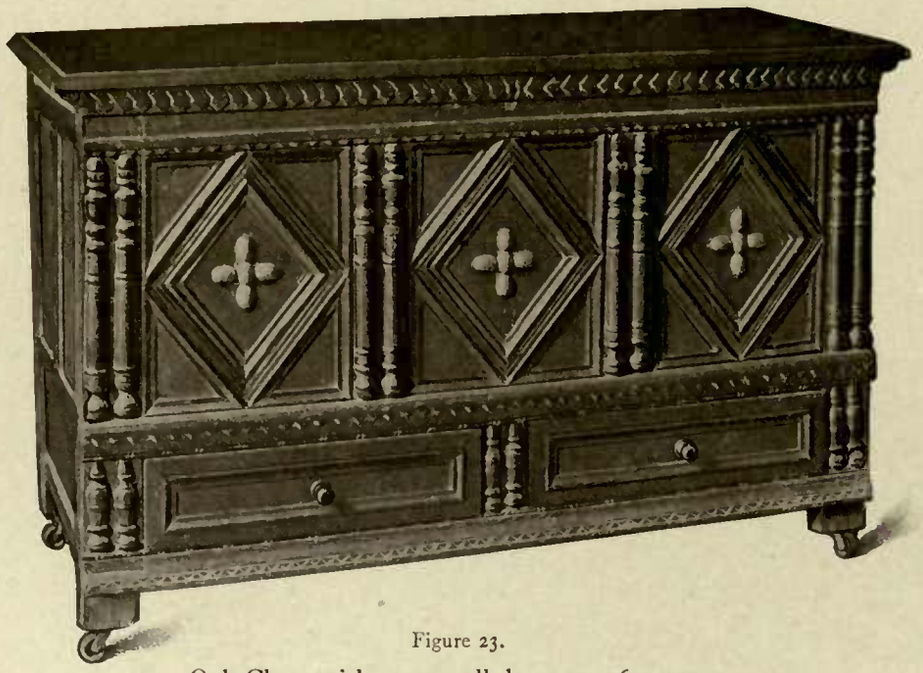


Figure 23.
Oak Chest with two small drawers, 1675–1700.

Figure 24.
Oak Chest with two small drawers, 1675–1700.

five egg-shaped, applied bosses at the centre of each. The stiles are ornamented with applied split spindles. There are two short drawers at the bottom, as in the preceding figure.

A fine example of a panelled chest is shown in Figure 24, the property of Miss C. M. Traver, of New York. The outer panels are divided into five panels by a raised moulding, lozenge-shaped, with cruciform extensions at each of its angles. In the centre of each of these panels is an applied boss. The centre panel is in the form of two arches; from the key-stone of each is a pendent split spindle. The intrados of the arches is notched and in the spandrels are carved wheel-shaped ornaments. Below the arches are two small rectangular panels and in the centre of each is an applied boss. The mouldings on the rails are

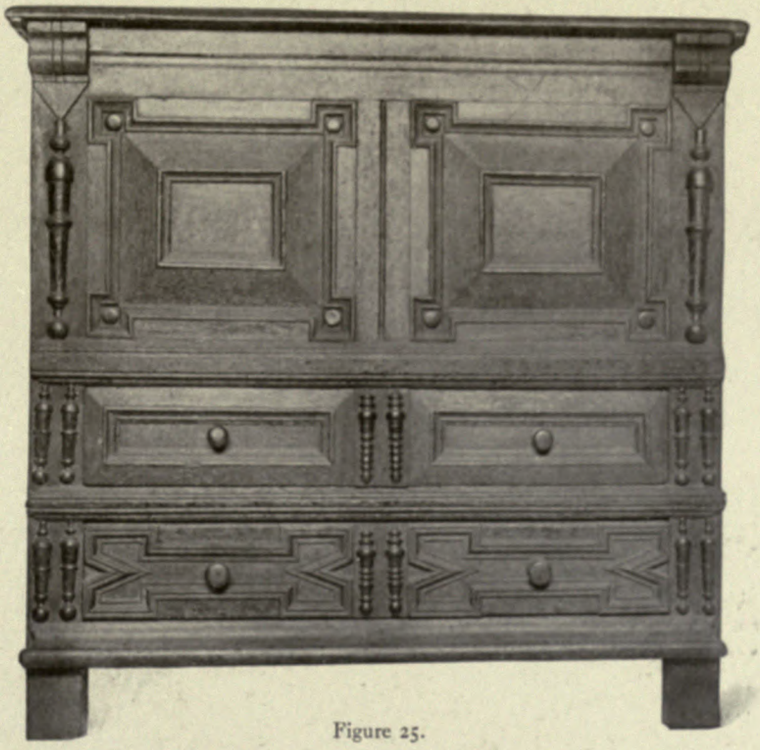


Figure 25.
Panelled Chest with two drawers, 1675–1700.

ornamented with a serrated design, and just above and below the drawers are two parallel lines in repetition. The back is of oak and panelled. There are two parallel drawers below the chest, as in the two preceding figures. A comparison of the mouldings and turnings on the three preceding chests rather indicates that they were made by the same person.

A two-drawer panelled chest found in the vicinity of Boston, and now belonging to Mr. H. W. Erving, is shown in Figure 25. Panelled chests, chests of drawers, and cupboards similar to this have been found in considerable numbers in the region of Boston, while they are rarely met with in other parts of New England. This fact seems to indicate that they were made near where they are

found. The chest here shown has the front panelled in quite an elaborate design, the mouldings, except those on the lower drawer, being of pine and originally painted or stained red. The centre of the raised square panels on the chest section are pine and show the remains of a red stain or paint, probably in imitation of snake-wood. The upper drawer has the mouldings of oak and appears never to have been stained. The raised flat pine surfaces of the chest part and of the lower drawer were painted black. The mouldings on the rails are pine, alternately

Figure 26.
Panelled Chest with three drawers, about 1700.

black and red. The ends of the chest have two oblong panels of pine which appear to have been stained brownish red. The top is oak, but the back and the backs and bottoms of the drawers are pine. The space on the stiles above the large turned ornaments is finished with corbels.

There is a panelled chest with three drawers in the Bolles Collection (Figure 26) which stands about as high as a modern chiffonier. The chest portion occupies about one-third of the space; the drawers which fill the rest are graduated in width from narrow to wide toward the bottom. The panels are formed by mouldings simply, and each drawer is supplied with a round escutcheon and two drop handles of brass. A wide single-arch moulding runs between each drawer

and is mitred into a moulding which follows the stiles. Each end is formed of one large panel. This would seem to be the latest form which the chest took, and the inconvenience of having the chest portion so high must have prevented its extensive use.

The mouldings on the best panelled chests are of cedar, but, as a rule, on the American-made chests they are of pine, and painted or stained red in imitation of cedar or rosetta-wood (an East Indian wood brilliant red in colour, heavily grained in black, which was largely used by Spanish and Italian cabinet-makers

Figure 27.
Carved Oak Chest with one drawer, 1690–1710.

during the sixteenth and seventeenth centuries). The turned ornaments are seldom found made of oak, but of pine, beech, and maple, and painted black in imitation of ebony. Panelled chests were made in a great number of designs, following geometrical patterns; they are occasionally found with large ball feet, and when this is the case a heavy outstanding moulding finishes the front and ends of the chest. The foot in other cases is simply the stile prolonged from four to eight inches. The English-made panelled chests are usually made entirely of hard-wood and neither stained nor painted. The rule which seems to have been general in American panelled pieces is that where the mouldings or panels were of hard-wood, *i. e.*, oak or cedar, they were left natural; where they were of pine they were painted or stained. This rule may not always have been followed, and if a hard-wood moulding or panel shows evidence of having been coloured, it would seem safe to restore according to this evidence.

A form of chest probably more often found than any other is the Hadley chest, shown in Figure 27, so called because many have come from Hadley, Massachusetts, or its vicinity.

This style of chest has a number of peculiarities. The pattern consists of a crudely carved leaf, flower, and small scroll, thus On the surfaces of the leaves and flowers it is scratch carving. This pattern repeats itself over the entire front surface of the chest. Three repetitions of the designs

Figure 28.
Carved Oak Chest with one drawer, 1690–1710.

are on the outer stiles, and on the outer panels are two sprays of the same design, set back to back, which is suggestive of the design shown in Figure 8. The inner panel represents two palm leaves, and the lower section is left plain to receive the initials, which are E. C. The carving and design are very crude, and it will be seen that no attempt is made to have the design exactly finish the space on the rail above and below the panel, although on the drawer front and lower rail it repeats four times even. This design repeating itself is the chief characteristic of the style. No two, however, seem to be exactly alike; the design varies a little with each chest. This chest is in the Bolles Collection and is owned by the Metropolitan Museum of Art.

Figure 28 shows another one-drawer Hadley chest which is the property of Mr. H. W. Erving, of Hartford. The design on this piece differs from the

design shown in the preceding figure principally in that the design on the top rail carries over onto the stiles, thus making two complete repetitions of the design on each side of the lock, whereas in the preceding figure the design on the rail is sacrificed for that on the stiles. The result is that in order to obtain three full repetitions of the designs on the stiles the legs are a trifle longer. Another difference is that the designs on the two lower rails and drawer fronts consist of one and one-half designs on each side of the centre; otherwise the pieces are similar, except that this piece does not have the carved wheel at the centre of the

Figure 29.
Carved Oak Chest with two drawers, 1690–1710.

rail below the panels. The dimensions are as follows: Length 42 inches, height 32½ inches, width 19 inches. Hadley chests are found with one, two, and three drawers and, the writer has reason to think, were always stained. The chest here shown has never been tampered with, and is stained with the three colours—red, mulberry or purplish brown, and black, as follows: The top front rail, black; centre rail, brown; bottom rail, black; two end front panels, red; centre panel, brown; drawer front, very light brown; stiles on front, black; on ends, brown. The ends are panelled but not carved; the rails are stained brown, panels black, and the short stile separating the two upper panels, red.

Figure 29 shows a two-drawer Hadley chest in the Erving Collection. It will be seen that the design is better worked out in this piece. Instead of trying to repeat the design both horizontally and vertically, the design on the rails

and drawers is allowed to finish on the stiles, as it did on the top rail only in the last figure. This rather indicates that the designer was experimenting, and these chests are shown in the order in which they were probably made.

Figure 30 shows a more pretentious attempt at modifying the design, and its intricacy indicates that the designer had passed the experimental stage. The

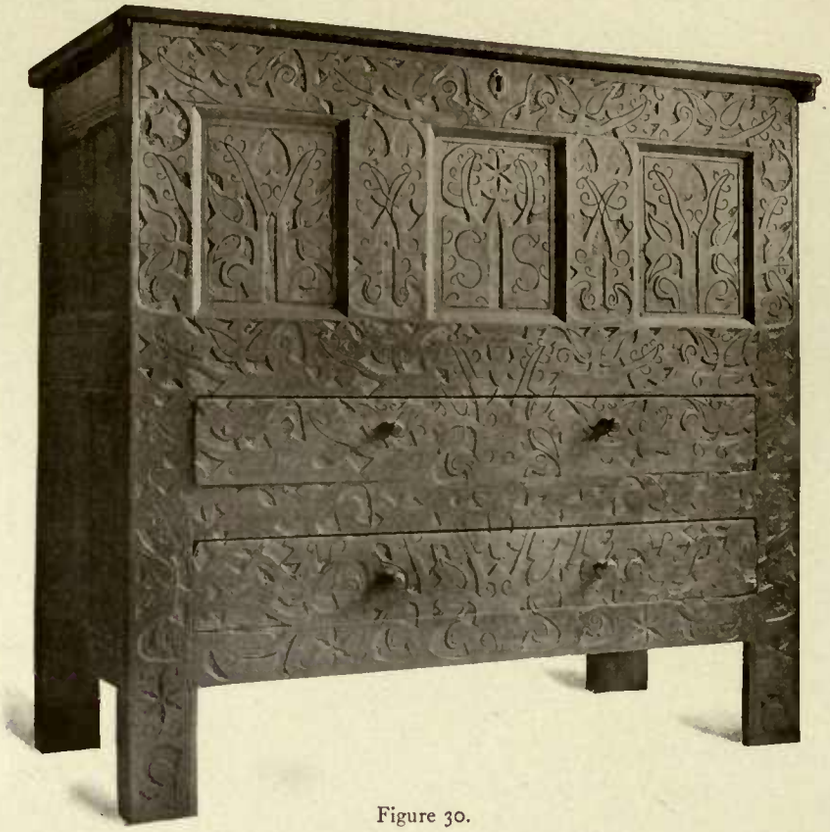


Figure 30.
Carved Oak Chest with two drawers, 1690–1710.

top rail shows a double repetition of the pattern on each side of the key-hole. On the stiles, between the panels, there is a rearrangement of the design in order that two carved hearts may be placed at the top of each. On each of the outer stiles, to correspond, is carved a star. A heart is also cut in each of the outer panels and a star is cut in the centre one. The space below the panels is divided into two distinct arrangements of the design. The first one takes in the rail and upper drawer and consists of a double repetition of the design of the top rail on both rail and drawer, extending over onto the stiles; and at the centre, continuing from the drawer over the rail, are two repetitions of the design set vertically, back to back, as in the outer panels. The two lower rails and drawer form the second arrangement of the design. It consists of a single

design on each side of the centre, not extending onto the rail, and at the centre two groups of two of these designs are set vertically back to back. On the lower rail, to fill in the space, is carved a design of stars, and on the rail opposite the lower drawer is carved the design in the same size as appears on the stiles opposite the panels. The more one studies the combinations of the design in this chest the more pleasing it appears, and it contains a greater variation of the design than appears on any other Hadley chest known. The initials are S. S. in scratch carving. This chest is the property of Mr. Dwight Blaney, of Boston.

Figure 31.
Carved Oak Chest with drawers, 1701.

An interesting variation of the Hadley chest is shown in Figure 31, which is the property of Mr. William J. Hickmott, of Hartford. The top rail, instead of being carved in the flower-and-leaf design, has carved, in letters resembling the scratch carving on the leaves, the following: "Thankful Taylor February the 18 1701." At each of the upper corners is carved a geometrical design. On the stiles, between the panels as well as on the outer stiles, is carved the flower-and-leaf design in its simplest form. The three panels are in the design usually found only on the centre panel. At the base of each of the outer ones is cut two geometrical designs, and in the centre one is carved three rosettes. Below, the design consists of two of the flowers, with one of each kind of leaf, which carries over onto the stiles, and the rail at the bottom is ornamented with scrolls in scratch carving. About the panels are mouldings, which indicate that this chest is of later date than those shown above.

Still another late variation of the Hadley chest, from the same collection, is shown in Figure 32. The top rail is ornamented with two pairs of the Hadley design reversed, and the same design is repeated on the drawers and rails below. The outer panels are in the usual design, but the centre panel is decorated with two units of the design set face to face instead of back to back. The outer stiles are grooved instead of carved and the chest stands on turned feet.

Figure 32.
Carved Oak Chest with two drawers, 1700–10.

Figure 33 shows a three-drawer Hadley chest owned by the Deerfield Historical Society. The arrangement of the design is similar to that shown in Figure 28; that is, at the top the design on the rail carries onto the stiles, and then follows on the stiles a repetition of the design four times; on each rail and drawer is carved a double repetition of the design at each side of the centre; the initials are S. H., and a heart is carved above.

Figure 34 shows a further modification of the Hadley chest. The upper rail is carved in a single design on either side of the key-hole, and the panels are octagonal instead of rectangular and are reversed; that is, the two outer panels are in

Figure 33.

Carved Oak Chest with three drawers, 1690–1710.

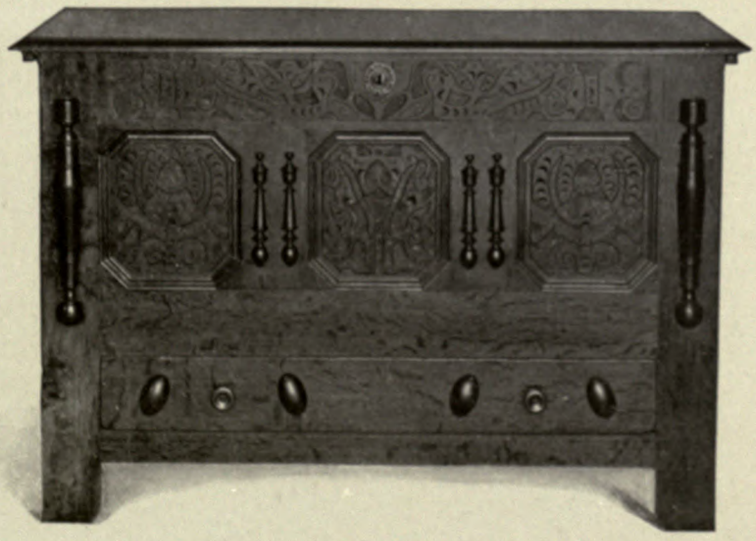


Figure 34.

Oak Chest with one drawer, 1690–1710.

Figure 35.

Oak Chest with one drawer, 1675–1700.

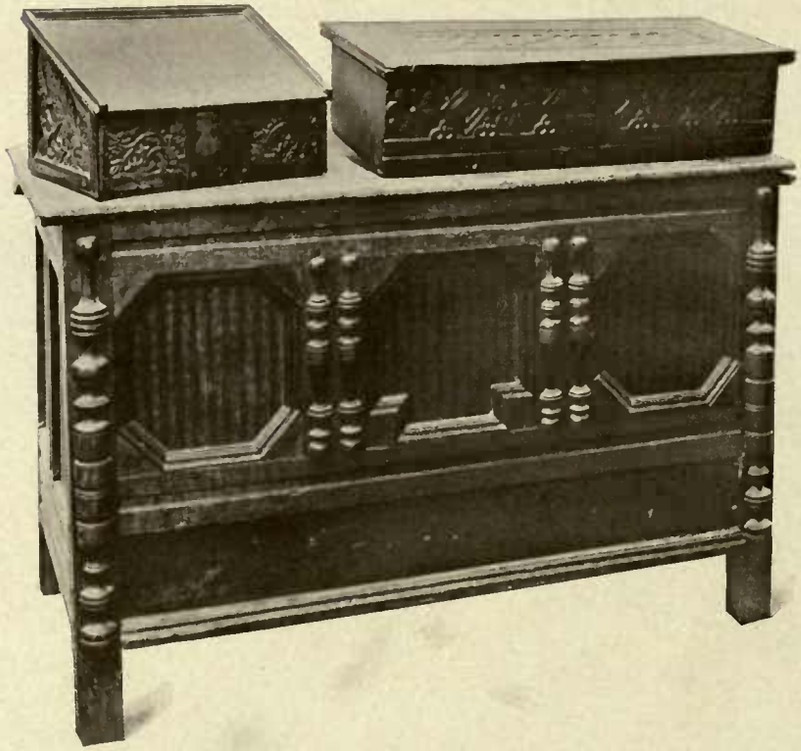


Figure 36.

Chest with one drawer, 1700–10.

the design of the inner panel and the inner one is the same as the outer ones of the standard type. There are split spindles on the stiles, which are plain, and turtle-back bosses are on the drawer. This piece is the property of the writer.

Figure 35 shows an unusual oak chest with one drawer, the property of Mr. William F. J. Boardman, of Hartford. The top rail is ornamented with parallel vertical groovings. The panels are raised with a quarter-round edge, and there is a double set of four rectangular panels which give the appearance of eight small

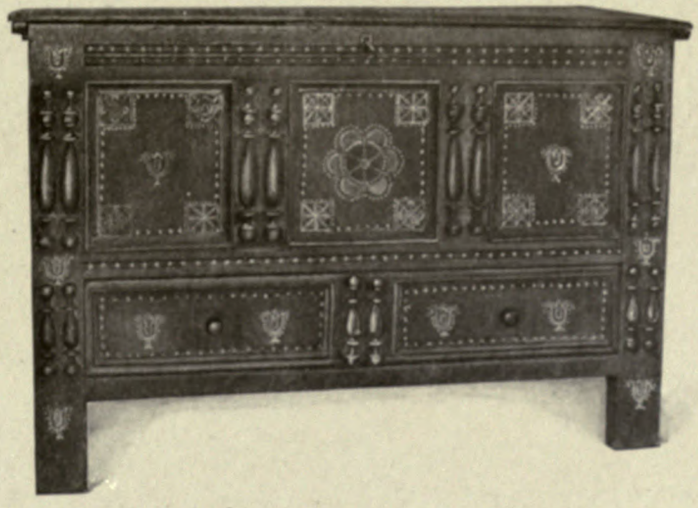


Figure 37.
Painted Chest with one drawer, 1700–10.

drawers. At the centre of each of these small panels is a rosette. The surfaces of the stiles and rails are ornamented with channel mouldings, and on the drawer are four series of five rectangular bosses with rounded edges.

Figure 36 shows an example of a chest with the panels, which are of pine, painted with dark strips. Very large and ornately carved split spindles are applied, extending the entire length of the outer stiles; and double split spindles are applied to the stiles, separating the panels. This chest is in the Bolles Collection at the Metropolitan Museum of Art.

Figure 37 shows a painted chest from the Erving Collection. The painted decorations are all in their original condition and are in interesting and unusual designs. The single flower on the stiles, drawer front, and centres of the outer panels was probably intended to represent a tulip. The stiles are ornamented with applied split spindles. This chest was found in Maine.

Figure 38 shows an exceptionally fine painted chest in the Bolles Collection. The rails and stiles are well moulded with grooved mouldings and the surface is mottled. The outer panels are decorated with a well-executed design of what appear to be thistles, and on the centre panel is painted a circle within which are the letters E. L. and the date 1705. On the drawer front is painted a design of sprays of flowers and leaves.

Figure 38.
Painted Chest with one drawer, 1705.

Figure 39 shows a small painted chest or hutch, the property of Mr. William J. Hickmott, of Hartford. It is 21 inches long, 20½ inches high, and 12¼ inches wide. The piece is constructed like a ship chest, without stiles and rails, the sides being single planks of wood. The front of the chest part is painted to represent a spray of leaves, and on the drawer front are two similar sprays. A single-arch moulding borders the edges of the front and above the drawer.

A late form of a chest with two drawers is shown in Figure 40. The chest of drawers had already become popular, and the front of the chest part has two blind drawers to give the appearance of a four-drawer chest of drawers. The top lifts up in the same manner as the chests. These pieces, as is this one, are usually made of pine and are found sometimes with the single and sometimes

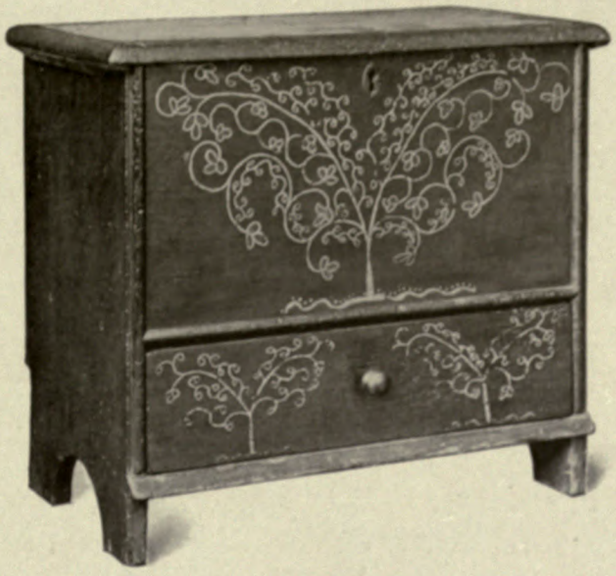


Figure 39.
Painted Hutch with one drawer, 1700–10.

Figure 40.
Chest with two drawers, 1710–20.

with the double arched moulding about the drawers and with the early drop or engraved handles. They sometimes have bracket and sometimes ball feet.

After much study of the inventories the writer is convinced that it is impossible to place the date of a chest in any exact year, for the records covering the century between 1633 and 1733 vary only slightly in the descriptions and valuations given. Practically the only way to determine the date is by the character of the decoration used.

The examples here illustrated represent the better quality of chests in use during the seventeenth century, because, as is natural, only the best of the chests would have been considered worth preserving. Their values, as given in the inventories, vary from one shilling to seventy shillings, the purchasing power of money being at that time about five times what it is to-day. At Plymouth, in 1634, "a great oak chest with lock and key 8s"; Salem, 1644, "4 chests £1"; 1673, "a wainscott chest 8s"; Plymouth, 1682, "a wainscot chest £1"; Philadelphia, 1709, "a wainscot chest £1"; in the same year, "a black walnut chest £2 5s"; Providence, 1680, "a great chest with a drawer 1s"; New York, 1697, "1 black nutt chest with two black feet £2 10s"; at Yorktown, Virginia, 1674, "2 chests £1 2s"; 1675, "3 chests 8s"; and the highest price noted, at New York, 1682, "1 chest with drawers £3 10s." Very many chests both North and South inventoried simply as chests are valued at from one to ten shillings. There is also mention in the inventories of iron-bound chests, one at Salem, in 1684, valued at five shillings. The writer knows of two such chests, both of Norwegian pine, in trunk shape with rounded tops; one is bound with wrought-iron bands about four inches wide, in the tulip pattern, and has initials and the date 1707, also in wrought-iron; the other has finely wrought bands in a Spanish design. Cedar chests are noted occasionally, valued at about thirty shillings; they were probably plain, as no description whatever is given of them.

It may be well to review briefly the facts which we have observed in connection with the examples of chests here described. First, as to the wood. Most of the English chests are entirely of oak; most of the American-made ones had the top, the back, and the bottoms of both chest and drawers made of pine. No unfailing rule can, however, be given, for the writer has seen chests, undoubtedly made abroad, which have pine used in their construction, and, on the other hand, American pieces made throughout of American oak.

The chests appear to have been mainly of three kinds—those made with all-over carving; those with carved panels, further decorated with the turned pieces; and the panelled ones. There is every reason to think that the all-over carving is the oldest, but chests of this style continued to be made long after the fashion of adding the turned ornaments became general. The carving on American-made chests is, as a rule, very shallow—what is known as peasant carving. The English carving is generally more in relief and not so crude in execution. The

fine relief carving, such as is seen on Continental furniture of the sixteenth and seventeenth centuries, was entirely beyond the powers of the American makers. The size of chests varied from eighteen inches in height when without drawers to forty-eight inches when with three drawers. The length varies from about thirty to sixty inches. They were almost always furnished with a small compartment, or till, at one end near the top. All the oak chests were made in the most substantial manner; the oak forming the frame and the sides of the drawers is about one and a quarter inches in thickness.

There has been much discussion by those interested in the subject as to whether most of the chests were imported or made in this country. This must be decided mainly by an examination of the woods. The English oak used is of two varieties—live-oak and swamp-oak—the former of a rich brown colour and fine grained; the swamp-oak with a long grain much like the American ash, and tending to flake with the grain as does the ash. The American white-oak is a rich golden brown with a coarser grain, which in the quarter is so highly figured as to distinguish it at once from the English live-oak. It keeps its rich golden colour with age, while the English grows darker without the golden tinge. American oak, however, when exposed to the weather, loses much of its golden colour, and it is by no means easy to distinguish it from English oak which has been subjected to the same conditions.

Chests continued to be mentioned in the inventories until the last of the eighteenth century; after 1710 they are frequently referred to as "old." They probably ceased to be made to any extent after 1730.

III

CHESTS OF DRAWERS

THE evolution of the chest of drawers from the chest with drawers was natural and practicable. The greater convenience of the drawers over the chest must have been apparent from the time the chest first had the drawer added. Then, when the piece grew higher and the two drawers were added, the top became useful to place articles upon. The inconvenience of having a chest with lifting top, from which the articles must be removed before opening, naturally suggested making the piece all drawers with no chest part.

A few chests of drawers are mentioned in the earliest New England records: One at Plymouth in 1642 valued at £1; one in 1643 valued at £2 10s.; one at Salem in 1666 valued at £2 10s.; one at New York in 1669 valued at £1 6s.; and at Philadelphia in 1685 "a chest drawers oake £1"—which are very high valuations when compared with the other articles in the same inventories. The York County, Virginia, records between the years 1633 and 1693 mention only a very small number of chests of drawers, and most of these valued at but eight to ten shillings; but the expression "cupboard of drawers" is used, perhaps, to describe the same thing, and these are valued higher. In 1674 "a cupboard of drawers £1 10s" is mentioned at Yorktown, Virginia.

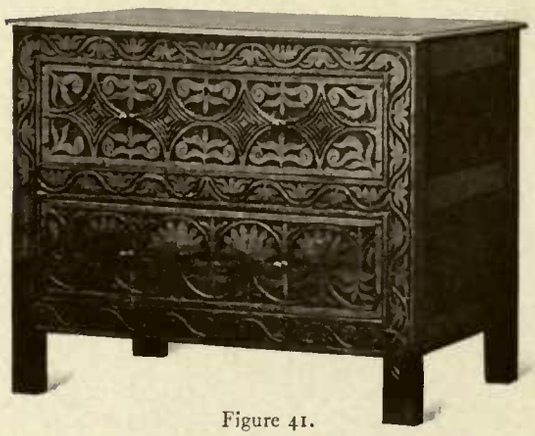


Figure 41.
Oak Chest of Drawers, 1675–1700.

These chests of drawers are constructed in the same manner as the chests. The rails are mortised into the stiles. The sides and backs are panelled, and the drawer fronts are either carved or panelled or ornamented with turned applied spindles in the manner of the chests. The drawers slide on side runners; that is, the sides of the drawers, which are of heavy material, are, at about the centre, grooved out. The upper edge of the grooved surface slides on a strip of wood

fastened to the frame so that the drawer hangs suspended. The tops were usually rather thin and finished with a thumb-nail moulding. The handles on chests of drawers are sometimes turned wooden knobs and sometimes iron or brass drop handles, variously shaped plates of the metal being fastened to the drawer, and through these passed a heavy wire bent at right angles inside the drawers to hold the drops. How early brasses were used is difficult to say, but there is an item in a New York inventory, taken in 1692, of the estate of a store-

Figure 42.
Oak Chest of Drawers, 1675–1700.

keeper, which mentions "12 doz. wrought escutcheons, 5½ doz. filed and brasse handles." We believe them to have been in use as early as 1665, for the high chests of drawers dating as early as that had the brass drop handles. The handles and escutcheons, for the most part, were imported. The earlier papers contain among the advertisements notices of brasses and escutcheons for sale, and this continued down to the Revolutionary War. This is probably the reason that there is such a similarity in design in handles throughout the colonies and that the same designs are found on English furniture of the same period.

A beautiful two-drawer chest of drawers in the Metropolitan Museum of Art is shown in Figure 41. The stiles and rails are carved in the tulip design found on the chest shown in Figure 19. The drawers are broad, and on the surface of the upper one are carved conventional flowers set in lunettes. On the lower drawer are carved palmated scrolls set upright. The top is finished with the usual thumb-nail moulding.

Figure 42 shows a three-drawer chest of drawers in the Bolles Collection. A well-designed and executed palmated scroll design covers the surfaces of the

drawers. The design is accentuated by having the background coloured. On each stile is carved a single-leaved stalk with a flower at the top. On each end is a double panel. The handles are simple wooden knobs and the top is in the usual chest form but stationary.

Figure 43 shows a chest of drawers, the property of Mr. H. W. Erving. There are four drawers, each divided into two panels. The design of the carving on the

Figure 43.
Oak Chest of Drawers, 1675–1700.

upper drawer is palmated scrolls and on the second drawer foliated scrolls, and these designs are repeated alternately on the lower drawers. On the lower rail and skirt is carved a foliated scroll design. Tall ball and ring turned feet are on the front, while the rear legs are an extension of the rear stiles. Above the top drawer and extending on the sides is a dentil moulding, alternately a wide and narrow dentil. Under the top, both on the front and sides, are a series of small corbels. On the outer stiles are pairs of split spindles applied, and two short spindles of the same design separate the panels on each drawer. A peculiar feature of this chest of drawers is the length of the legs as shown from the side view. From the front this is concealed by the lower rail and skirt.

Figure 44 shows a chest of drawers, the property of Mr. Dwight M. Prouty, of Boston. The drawers are panelled in two panels, the edges being straight, except those on the inside, which are redented. Split turned spindles placed in pairs horizontally finish the surfaces of the panels, a very unusual treatment, and on each stile is a very long heavy split spindle extending the full length. A single split spindle is on each drawer between the two panels. The rail between the drawers is carved in design of horizontal gouging, each pair being separated

Figure 44.
Oak Chest of Drawers, 1675–1700.

by a short reed. The skirt is serrated and a moulding finishes the overhanging top on the front. The ends are panelled in quarters.

Figure 45 shows a chest of drawers, the property of the writer. The top drawer is divided into two plain rectangular panels with heavy moulded edges. The next drawer has two octagonal panels with a rectangular panel between, and the designs repeat on the lower drawers. Between each two panels are a pair of applied split spindles, and four pairs of split spindles are applied on each stile. The rails between each drawer and at the top and bottom are moulded. The front feet are ball-turned and the rear feet are straight.

Figure 46 shows a chest of drawers which quite strongly suggests the chest shown in Figure 25. The piece is made in two parts and separates below the

Figure 45.
Oak Chest of Drawers, 1675–1700.

Figure 46.
Panelled Chest of Drawers, 1675–1700.

second drawer. The top and third drawers have narrow rectangular panels with chamfered corners, while the second and fourth drawers have heavy raised bevelled

panels with the surface in rectangular indented panels. The frame is of oak and the top of Virginia walnut. The centres of all the panels are of rosewood and the mouldings are red cedar. The moulding about the bottom is also red cedar. The resulting contrast of woods is very pleasing. The backs and sides of the drawers are of American oak, which denotes its origin. The ball feet are in the type found on the desks and other pieces of the period. This chest of drawers is the property of Mr. H. W. Erving. Such a piece as this was, perhaps, described at New York in 1696 as "A chest of draws with balls at the feet £1. 16s."

Figure 47.
Panelled Chest of Drawers, 1675–1700.

Figure 47 shows another chest of drawers quite similar to the foregoing. The frame is of oak and in two parts, and the mouldings and the drawer fronts are of walnut, except the second drawer, which has a front of pine with walnut panels and mouldings. The second drawer has a raised bevelled panel on the surfaces of which are four octagonal panels. The other drawers have rectangular panels with chamfered corners. On the stiles and separating the panels of the drawer fronts are sunken panels and on the ends are two bevelled panels. At the top is a moulding quite suggestive of the late style when chests of drawers were elevated on frames, and consists of a fillet and a cyma reversa, and at the base the moulding is a cavetto, a fillet, a quarter-round, and a fillet. The feet are in the flat onion turning and the rear legs are the extension of the stiles. The handles are of the drop type with circular plates. This piece is the property of Mr. Hollis French, of Boston.

Figure 48.

Inlaid Chest of Drawers, 1690–1700.

Figure 49.

Panelled Chest of Drawers, 1675–1700.

Figure 48 shows an inlaid chest of drawers in the Bolles Collection. The rails and stiles and the section separating the panels on the drawers are ornamented with bands of broad inlay set diagonally and separated by a straight strip of oak. The edges of the panels are bevelled. The handles are of the drop type with round plates.

Figure 49 shows a very fine panelled chest of drawers in the Bolles Collection which quite closely resembles the lower portion of some of the press cupboards of the period. (See Figure 169.) Just below the top is a quarter-round mould-

Figure 50.
Walnut Chest of Drawers, 1690–1700.

ing cut in diagonal and vertical lines, and below is a carved serrated edge with small stars. Well-proportioned corbels, three in number, are on the stiles and at the centre of the top drawer. The panelling is very elaborate; the top and third drawers are in the design of an indented rectangle with blocks inserted at the centre of the long sides; the second drawer has three panels, the outer ones with square blocks inserted in the four corners and the centre one with four small rectangular panels. The lower drawer has also three panels. The outer ones have blocks inserted at the centre of the sides of the rectangle, while the centre one is an octagon with a small octagonal panel inside. On the stiles and separating the panels on the drawers below the top ones are applied split spindles. The piece stands on four ball feet.

Figure 50 shows the latest development of the chest of drawers which foreshadowed the upper section of the six-legged type. (See Figure 54.) In fact,

except for the mouldings, it is the same. The piece is made of walnut throughout. There are two short drawers at the top, and below are three long ones, all on bottom runners. A single-arch moulding is on the frame about the drawers, and the handles are of the drop variety. The top is finished with a thumb-nail moulding, and below is the usual moulding found on the earliest form of the six-legged pieces, a fillet, a cyma reversa, and an astragal. At the bottom is a flaring moulding consisting of an astragal, a cavetto, a narrow and a broad fillet. The piece stands on ball feet at the front and the rear feet on extensions of the stiles. It is the property of Luke Burnell Lockwood.

We now come to the consideration of the high chests of drawers commonly known as high-boys, though this name is never used in the records and probably was given in derision after their appearance had become grotesque to eyes trained to other fashions.

The evolution of the high-boy from the chest of drawers was just as natural as the development of the chest of drawers from the chest. The lower drawers could only be reached by bending, and some of the chests of drawers had been made on tall legs probably for that very reason. (See Figure 43.) It must have become apparent that raising the chests of drawers from the floor on a table or frame would place all of the drawers within easy reach, and so probably the style arose. It was but a step to utilise the space in the upper part of the frame for drawers and the perfected style of the early high-boy was born. The chest of drawers having been raised to such a height, the top could not be conveniently utilised for toilet purposes. A smaller piece which matched the lower or table part of the high-boy was made and the low-boy came into existence. The style apparently at once became popular and for good reason, for its convenience and appearance left nothing to be desired.

It will be interesting in the following pages to trace how the style developed until it reached the point where its original object had been lost sight of, and pieces were built with drawers so high that they could only be reached with a step-ladder.

The development of the high-boy was peculiarly American. In England and on the Continent they never were very popular and practically went out of existence in England before 1725, being replaced by the commodes which had come into vogue from France. In America, however, very few commodes are found, and the high-boy continued to be popular and to be developed until about 1780–90 when the chests of drawers of the type of Shearer, Sheraton, and Hepplewhite superseded them.

The introduction of these chests of drawers on high legs or frames marks the time when the character of construction was changed, and from that period the

use of oak was gradually discontinued and the massive style seen in the chests and early chests of drawers was no longer followed.

Just when the high chests of drawers came into fashion cannot be determined exactly. The only records which could show this are the inventories, and they cannot be depended upon for placing the date when a new style came into use, for an article may have been in use for a number of years before it was spoken of in a will or inventory. Ten years may safely be deducted from the first inventory mentioned to obtain the date when the fashion changed. Such a radical change as that from the low oaken chest of drawers to chests of drawers on high frames would seem to call for special mention in recording them, but this is seldom the case. There are, however, two new expressions used in connection with the chests of drawers which indicate that a change had taken place. The first of these is "a chest of drawers on a frame," first met with in New York in 1689, the cost price being given as £4 16s. The second expression referred to is "chest of drawers and table." As both chests of drawers and tables had very frequently been mentioned separately up to the last quarter of the seventeenth century, the very common use of the expression "chest of drawers and table" as one item denotes that they bore some relation to each other, which had not previously been the case. There can be no doubt that a "chest of drawers and table" were a high chest of drawers and dressing-table, or, in other words, a high-boy and a low-boy. In the New York records the expression "chest of drawers and table" does not occur as one item, but during the last quarter of the seventeenth century many of the chests of drawers inventoried are immediately preceded or followed by a table, and when the wood of which the chest is made is mentioned the table is invariably the same wood. The first mention of this kind is in the inventory of Dom Nicolas van Rensselaer, January 16, 1678, in which a chest of drawers of nutwood, followed by a table of the same wood, are valued at 60 guilders (about £5 in English money). Another entry in 1686 is "a wallnut table £1, 15s, a chest of drawers wallnut £3." The facts here shown and the high valuations indicate that these items refer to high chests of drawers and dressing-tables. The first mention of the chest of drawers and table is at Philadelphia in 1684: "chest of drawers and table £8." Both of these values are much above those of any chests of drawers previously mentioned, and this fact further indicates the change of style. In view of these facts we have no hesitation in naming the year 1675 as about the date when the high chests of drawers were first known in the colonies.

The frames upon which the early chests of drawers were raised were of two general varieties—those having turned legs (Figure 53) and those having bandy or cabriole legs (Figure 79). These chests of drawers on frames were quite different in construction from the early chests of drawers. In the table part, the outer turned legs dowelled into stiles which extended to the moulding separating the two parts, and the sides and fronts were framed into these stiles; the upper section had sides of planks of wood without stiles. The top, bottom, and runners

for the drawers were dovetailed into these sides. This upper section was enough narrower than the lower part to take up the difference in width between the planks of wood and the stile, so that the drawers of both parts were in the same vertical line. There were six legs, four in front and two at the back. The earlier six-legged high-boys had turned legs, cup-shaped, and between each leg the skirt was cut in a simple arch above which was a single long drawer. The two mouldings separating the upper and lower sections were one on the table part and one on the upper part. That on the table part was a thumb-nail moulding, while that fastened to the upper part was a cyma curve with a broad fillet. The moulding at the top was a quarter-round, a fillet, a cyma recta. About the drawers was a single-arch or large astragal moulding. The stretchers were cut in the same design as the skirt. A little later the skirt and stretchers were cut in a double cyma curve, and in the centre an arch separated two cyma curves, and the single long drawer was replaced by two square ones with a short narrow one between. To the top moulding sometimes was added an astragal; the cut edges of the skirt were finished with a thin strip of wood slightly projecting beyond the surface.

The next type had turned legs, trumpet-shaped (Figure 65), the skirt and arrangement of the drawers remaining the same, but about the drawers on the frame were applied double-arch mouldings. The top moulding was elaborated by adding a short cove, making the top moulding a quarter-round, a fillet, a cyma recta, a fillet, and a cove, and still later was added to the moulding a large torus or cushion frieze which made the front of a cornice drawer (Figure 67). The table part would sometimes have five and six small drawers. Still later, in place of the torus moulding, was added a large cavetto which was sometimes the front of a drawer.

Such was the normal development of the six-legged high-boy. Had cabinet-makers discarded their old moulding-planes as the styles changed, one could date such a piece of furniture from the mouldings alone, but the tools were expensive and the cabinet-makers in country places continued to use their old tools long after they had become old-fashioned; consequently we find every possible variation of the pure style above described. For instance, turned legs in cup style appeared with double-arch moulding and the simple early form of the upper moulding will occasionally appear on late pieces; consequently one must date these pieces by the latest feature they contain. The handles on the earlier pieces were of the drop style, and on the later pieces—those having the double-arch mouldings about the drawers—the handles were composed of the engraved plate with wire bales holding the handles. This rule is also subject to exception, depending upon whether the piece was country or city made. Occasionally these high-boys are found with a chest at the top concealed by blind drawers.

These pieces were made of pine or whitewood, or with drawer fronts veneered in straight-grain or burl walnut, with a herring-bone border or with a

veneer of maple, either straight-grain or bird's-eye, with a herring-bone border, and rarely they were decorated with marquetry and japanning. The later pieces were sometimes painted in floral designs.

Figure 51.
Oak-Panelled High Chest of Drawers, 1675–1700.

Figure 51 shows a high chest of drawers of oak in the Bolles Collection, owned by the Metropolitan Museum of Art. It is of English make and the mouldings do not follow the usual order of the American ones above described. The upper

section, it will be seen, suggests the chest of drawers (Figure 49). The moulding at the top consists of a small quarter-round, a large quarter-round, a cyma reversa, and another quarter-round. The top drawer is divided into two rectangular panels with blocks inserted at top and bottom; the second drawer is divided into four panels with blocks at the four corners of each; the third drawer is divided into two panels with blocks inserted at the centre of each side, and the fourth drawer is divided into eight rectangular panels with a

Figure 52.
High Chest of Drawers, 1680–1700.

block inserted at the centre of each group of four panels. On the frame and about the drawers is planted a single-arch moulding. The ends are panelled. The mouldings fastened to the base of the upper part consist of a quarter-round, a cyma recta, and a fillet, while those attached to the frame are a quarter-round and a thumb moulding. In the frame are two plain panelled drawers, and the skirt is cut in front in three segments of a circle and at the ends in two round arches. The piece stands on six cup-turned legs and the stretchers follow the curves of the skirt.

Figure 52 shows the earliest form of the six-legged high-boy that we have found in this country. The upper section is constructed in much the same way

as the early chests of drawers. The stiles and rails are mortised and tenoned and the ends are panelled. The five drawers are on side runners, and on the frame about the drawers are heavy single-arch mouldings. The moulding at the top is a quarter-round, a fillet, a cyma recta, and an astragal. The frame is quite low,

Figure 53.
Marquetry High Chest of Drawers, 1680–1700.

standing on four elaborately turned cup legs in front and two slender turned legs at the back. There are two drawers, the fronts panelled in the manner of the earlier pieces. These drawers have one runner on the side and one at the bottom. The stretchers on the front and sides are slightly curved. The back stretcher, however, is very unusual and is placed on edge and cut in a series of inverted arches. This chest of drawers when found showed traces of black and red paint on the drawer fronts and mouldings and has now been restored. It is in the Bolles Collection at the Metropolitan Museum of Art.

As the high chest of drawers developed it gradually lost its points of resemblance to the chest. The mouldings, while retaining the general form, were made narrower, the drawers did not run on side runners, and the ends were not panelled. The transition piece above described is the only one of its kind which is known to the writer, and practically the oldest form of high chests of drawers is shown in Figure 53, an exceedingly interesting specimen from the Erving Collection

Figure 54.
High Chest of Drawers, 1680–1700.

of a chest of drawers decorated with fine Dutch marquetry, which was found at Portsmouth, New Hampshire. The framework of this piece is oak, except the legs and stretchers, which are maple; and this, coupled with the fact that the marquetry is of a very high order, makes sure its Holland origin, Holland during the last half of the seventeenth century having been specially noted for fine marquetry of this kind. The beautifully executed designs of birds and flowers in colours extend not only around the sides but on the top. About the drawers are single-arch mouldings which, as has been said, are like those found on panelled chests, except that they are somewhat narrower. The cornice, consisting

of a quarter-round, a fillet, and a cyma recta, the single drawer in the table or frame part, the simple arch between the legs and the drop brasses, are all characteristic of the earliest high chests of drawers. The stretchers are new and incorrect; they should follow the curve with which the skirt is finished. The brasses on this piece, though not the original, were taken from a very early high chest of drawers. The dimensions of this piece are as follows: Total height 59 inches, upper part 31 inches, lower part 28 inches, width of upper part 38 inches, width of lower part 40 inches, depth 23 inches.

Figure 54, also from the Erving Collection, is a sycamore chest of drawers, probably of American manufacture. The stretchers on this piece are original, as

Figure 55.
Dressing-Table, 1680–1700.

are also the fine drop handles. The mouldings, cornice, arrangement of drawers, and arches between the legs are identical with the imported pieces above described. We believe these chests of drawers to be such as were referred to in the inventories already quoted, dated 1678 and 1684. The dimensions of this piece are as follows: Total height 65 inches, upper part 35½ inches, lower part 29½ inches, width of upper part 36¼ inches, lower part 39 inches, depth 21 inches.

A very early dressing-table in the Bolles Collection is shown in Figure 55. There is but a single long drawer, as in Figure 54, surrounded by a single-arch moulding, and the skirt is cut in the early arch pattern, two pendants taking the place of the two inside legs. The legs are turned in the cup shape and the handles are circular plates with drops. This is the earliest form of dressing-table known to American collectors.

Another early dressing-table in the same collection is shown in Figure 56. It is veneered with walnut with a herring-bone border on the drawer, but there are no mouldings on the frame about the drawer. The piece stands on five cup-shaped turned legs and the skirt and stretchers are cut in a simple arch. Dressing-tables with the fifth leg are rare.

Figure 57 shows a typical example of the best form of the early six-legged high-boys such as were found in New England. The drawer fronts are veneered with burl walnut with a herring-bone border about the drawers. On the frame is

Figure 56.
Dressing-Table, 1680–1700.

Figure 58.
Dressing-Table, 1690–1700.

the single-arch moulding. The mouldings at the top are in the early form, a quarter-round, a fillet, and a cyma recta. In the frame are three drawers and the skirt and stretchers are cut in the usual cyma curve pattern. The skirt at the centre is placed higher than usual, and the drawer runners are concealed by a skirt running from front to back cut in cyma curves. The legs are well turned in the cup pattern. The handles are in the early drop design with pierced round plates. This piece is in the Bolles Collection.

Figure 58 shows the dressing-table which is a companion piece to the high-boy shown in the last figure. It is in the same collection. The piece is like the frame part of the high-boy, except that it is smaller and has but four legs. Pendent drops take the place of the two inside legs of the high-boy. The underbracing is X-shaped to enable one to sit in front of it. At the crossing of the stretchers is a ball ornament. The tops of these dressing-tables were usually veneered in four rectangular sections, fitted to show the grain to best advantage, and enclosed in

Figure 57.
High Chest of Drawers, 1690–1700.

a herring-bone edge. Outside the herring-bone edge was a border with a strip two inches in width showing the straight grain running at right angles to the

Figure 59.
High Chest of Drawers, 1690–1700.

edge. The edge of the top was usually finished with a thumb-nail moulding. The veneer is missing from the top of this dressing-table.

Figure 59 shows an interesting variation of this type with five instead of six legs. The drawer fronts are painted in a flower-and-leaf design. The upper moulding is in the earliest pattern and a single-arch moulding is on the frame about the drawers.

The moulding on the frame is unusually heavy. There is one long drawer in the frame which, not having the usual arch moulding about it, gives the appearance of being part of the frame. The lower edge is straight, finished with an astragal on both the front and sides. The legs are turned, cup-shaped, and the stretchers are cut in double cyma curves. The handles are drops with circular plates.

Figure 60.
High Chest of Drawers, 1690–1700.

Figure 60 shows another five-legged high-boy of a little later date. The top has a thumb-nail moulding such as is found on the chests and cupboards, and below that is a moulding consisting of a cyma recta and two fillets. A single-arch moulding is on the frame about the drawers of the upper part but not about the long, narrow drawer on the frame. An astragal or single-arch moulding finishes the edges on the front and sides just above the skirt, which is cut in cyma curves,

as are the stretchers. The legs are cup-turned; the handles are drops with circular plates. These two pieces are crudely constructed and are lower and much heavier than the usual six-legged type. They are the only ones that have come under the writer's observation, and are in the Bolles Collection, Metropolitan Museum of Art.

Figure 61.
High Chest of Drawers, 1690–1700.

Figure 61 shows a six-legged high-boy which belongs to Mr. G. W. Walker, of New York. It will be seen that the cornice mouldings are in the earliest type and the single-arch moulding is about the drawers. The surface of the drawers is of maple with a herring-bone border of walnut, giving a very pleasing contrast of woods. The skirt is cut in the arch pattern as are also the stretchers. The legs are turned cup-shaped. The handles are drops with diamond-shaped plates, which is a little later form than the circular plates.

A dressing-table with a slate top is shown in Figure 62 and is the property of Mr. W. F. J. Boardman, of Hartford, Connecticut. The legs are cup-shaped and the stretchers are in the usual X design. The skirt is cut in the simple arch

Figure 62.
Slate-Top Table, 1690–1700.

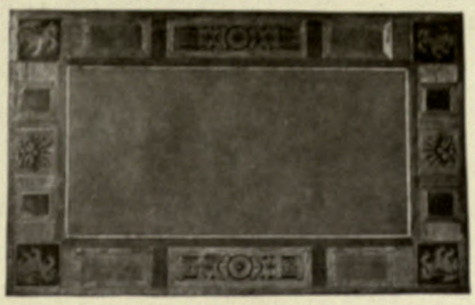


Figure 63.
Top view of foregoing table.

and a single-arch moulding is about the drawers on the frame. The top, which is shown in Figure 63, has a much heavier overhang than is found on the ordinary pieces. At the centre is a piece of slate stone and the border is elaborately inlaid; in each of the four corners are lions rampant, and inlaid rectangular panels are on the sides. The top in all probability was not made here, but was imported and placed on the table. These tops are thought by some to have come from Switzerland, but it is the writer's opinion that they are from Holland and were used to place hot dishes upon in much the same way as the tea-table tops with delft tiles inserted.

Mention of these tables is made in the early inventories, but only in Boston. In 1693, "In the lower room a slate table, £1, 10s"; in 1699, "In the hall a slate table £1, 10s," and in 1703, "a table with a stone in the middle £1."

These prices are high, which would rather indicate that the tops were imported.

Figure 64.
Dressing-Table, 1700–10.

An unusual dressing-table is shown in Figure 64. The legs are turned in the cup pattern and a single-arch moulding is about the drawers. The stretchers, cut in cyma curves, are in simple waving form instead of scroll form. The handles are drops with diamond-shaped plates. The unusual feature is the

drop leaf at the back and that the back is finished with the skirt cut in cyma curves similar to the front, which seems to indicate that the piece was intended to

Figure 65.
High Chest of Drawers, 1700–10.

be used where all four sides could be seen. This is the property of Mr. Dwight M. Prouty, of Boston.

Dressing-tables are also found finished alike on both sides, the back having dummy drawers. They are also occasionally found made of mahogany.

We now come to the second type of the six-legged high-boy, of which Figure 65 is a good example. It differs from the preceding style in the following particulars: The moulding at the top has a fillet and small cove added, making the mouldings a quarter-round, a fillet, a cyma recta, a fillet, and a small cove. The

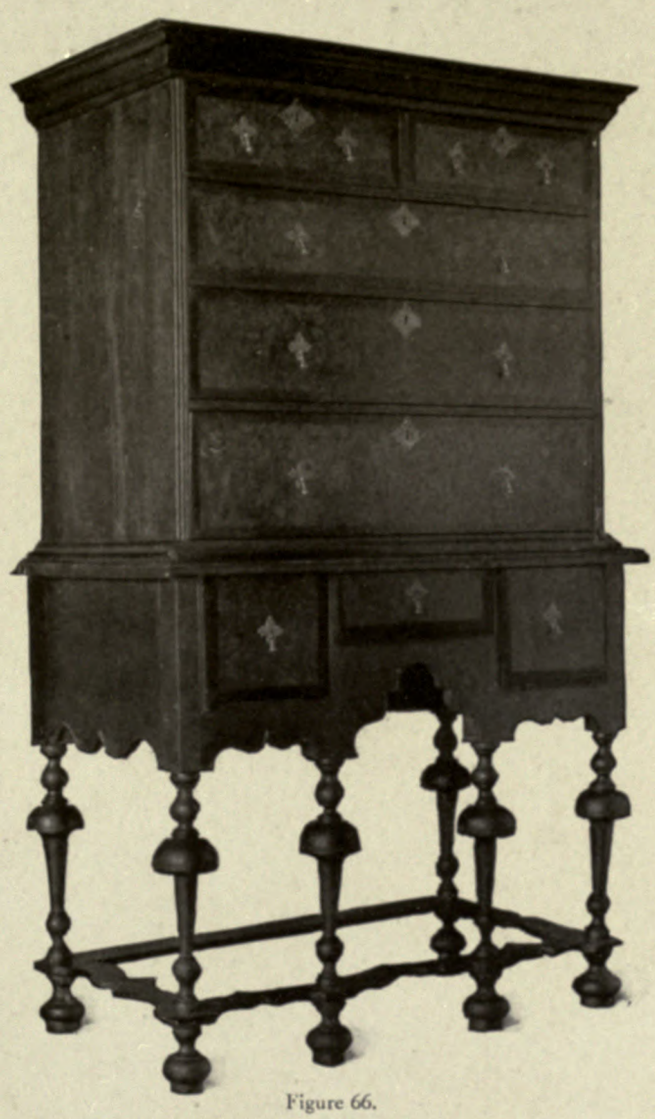


Figure 66.
High Chest of Drawers, 1700–10.

mouldings about the drawers are of the double-arch type. The legs are turned in the trumpet shape, and the handles are engraved plates with two bent wires clinched on the inside of the drawer holding the bails. The drawer fronts are veneered in walnut with herring-bone border. It is the property of the writer.

A variation of the second type of high chests of drawers, the property of Mr. Hollis French, of Boston, is shown in Figure 66. The cornice consists of a

Figure 67.

Inlaid High Chest of Drawers, 1700–10.

quarter-round, a fillet, a cyma reversa, a wide fillet, a narrow fillet, and a cyma recta. The double-arch moulding is on the frame about the drawers. The legs are cup instead of trumpet shaped. The drawers are veneered walnut with a herring-bone border and the handles are drops with diamond-shaped plates.

Figure 68.
High Chest of Drawers, 1700–10.

An interesting inlaid high chest of drawers, the property of Mr. William W. Smith, of Hartford, is shown in Figure 67. The cornice is heavy and consists of a quarter-round, a fillet, a cyma recta, a fillet, and a cove, as in Figure 65; below this is added a wide fillet or frieze, a small torus, a large torus or cushion frieze, and a small torus. The cushion frieze conceals a drawer, a feature not uncommon in the later pieces. There are three instead of the usual two drawers

at the top. Each of the drawers is divided into two panels by an inlaid border of alternately light and dark wood set diagonally. About the drawers is the single-arch moulding; the brasses are drops and the legs are cup-turned; three features uncommon in the later pieces.

Still another variation of the second type of six-legged high chests of drawers is shown in Figure 68 and is the property of Mr. Dwight M. Prouty, of Boston.

Figure 69.
High Chest of Drawers, 1710–20.

The cornice somewhat resembles that shown in the preceding figure and consists of a quarter-round, a fillet, a cyma recta, a fillet, a wide fillet or frieze, a narrow fillet, a cyma recta, a fillet, a large torus or cushion frieze, and a small torus. The cushion frieze, as is usual, conceals a drawer. The drawers are of walnut veneer with herring-bone edges, and on the frame and about the drawers is the canal moulding which is rarely found so early. The handles are drops with diamond-shaped plates and the legs are cup-turned as in the earlier type.

A six-legged high-boy, which is the property of the writer, is shown in Figure 69. The cornice mouldings consist of a quarter-round, a fillet, a cove, two fillets, and a cyma recta, below which is a large torus which conceals a moulding drawer.

Figure 70.
High Chest of Drawers, 1710–20.

Double-arch mouldings are about the drawers and the legs are turned in trumpet shape. There are five drawers in the frame. The piece is made throughout of whitewood.

Figure 70 shows another six-legged high-boy of whitewood, the property of Miss C. M. Traver, of New York. The cornice is composed of a quarter-round, a fillet, a cyma recta, a fillet, and a cove with the torus drawer below. There are

Figure 71.

High Chest of Drawers, 1710–20.

three drawers instead of two at the top and six drawers in the frame, and a double-arch moulding is about the drawers. The skirt is cut in cyma curves and segments of circles and the stretchers in double arches. The legs are turned in the cup shape. This piece illustrates the fact above noted, that a piece sometimes combines early and late characteristics, for the legs belong to the early type while the mouldings stamp it indubitably late.

A very unusual piece of this period is shown in Figure 71. The cornice is a quarter-round, a fillet, a cyma recta, a fillet, and a cove. A double-arch moulding

Figure 72.
Dressing-Table, 1700–10.

is about the drawers. The drawer fronts are veneered with walnut, the grain, beautifully matched, surrounded by a herring-bone border. There are but four instead of six legs and these are turned in cup shape. The stretchers are X shape like the dressing-tables. The skirt is cut in long cyma curves and an arch. This piece is in the Bolles Collection.

Figure 72 shows a dressing-table of the second period, in the writer's possession. The fronts of the drawers and the top are of walnut veneer with herring-bone border. The legs are turned cup shape, and double-arch mouldings are about the drawers.

Another dressing-table is shown in Figure 73. The turned legs are octagon and the X-shaped stretchers are cut in Flemish scrolls. At the centre, where the stretchers cross, is a small plate-shaped piece. The skirt is cut in arches and about the drawers is a double-arch moulding. This piece is of Dutch origin.

Figure 73.
Dressing-Table, 1700–10.

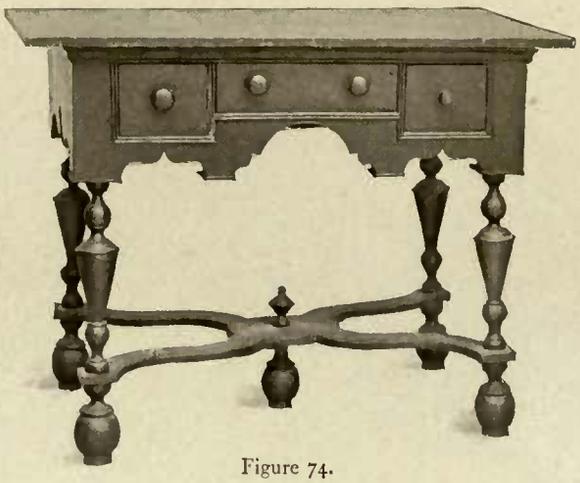


Figure 74.
Dressing-Table, 1710–20.

Figure 75.
Dressing-Table, 1710–20.

Figure 76.
Dressing-Table, 1710–20.

Figure 74 shows another dressing-table with double-arch mouldings about the drawers and turned trumpet-shaped legs. A fifth ball foot supports the point where the X-shaped stretchers cross. The top is not original. Trumpet-turned legs appear but rarely on dressing-tables of this style, and then they are usually

of pine and rather cheaply made. The last two tables are in the Bolles Collection, owned by the Metropolitan Museum of Art.

Figure 75 shows a dressing-table, the property of Mr. H. W. Erving. It is made of pine and has the double-arch mouldings about the drawers, and trumpet-turned legs. The handles are drops with diamond-shaped plates.

Figure 76 shows an unusual dressing-table with four well-turned legs in a vase-and-ring pattern, with turned stretchers between the legs, in the manner of the tables of this period. About the drawers are double-arch mouldings, and the skirt is cut in the usual curves. The handles are drops with diamond-shaped plates. This table is in the Bolles Collection.

Figure 77.
Miniature Cupboard of Drawers, about 1700.

Figure 77 shows a miniature cupboard of drawers standing on a frame with six cup-shaped turned legs. It is but 26¾ inches high and 7¾ inches wide. Inside the cupboard part are ten small drawers surrounded by single-arch mouldings, and in the lower section are three small drawers without mouldings. This piece is the property of the Metropolitan Museum of Art.

Figure 78.
Early Handles, 1690–1720.

The types of handles which were used on the chests of drawers with turned legs are shown in Figure 78. The first, known as drop handles, had the drops both solid and hollow, the latter having the appearance of being cut in two. The plates and escutcheons are in many shapes, some being round with the edges pierced, others shield shape. These drop brasses we will call handles of the first period. The second style has a bail handle fastened with bent wires, and the plates are generally the shape of those shown, but not always engraved. The

drop handle is the older and is sometimes found on chests in both iron and brass. These brasses with bail handles held by bent wire we will call handles of the second period.

Figure 79.
Japanned High Chest of Drawers, 1700–25.

The transition from the turned-legged high-boys to the bandy or cabriole legged ones was simple and followed the general fashion which became popular in the early eighteenth century. Their general construction was similar to the later six-legged type. They are occasionally found with a double-arch moulding

about the drawers and veneered walnut fronts, and the writer has seen one with a single-arch moulding and drop brass handles, but that was a crudely made piece of pine. There is also found the canal moulding, which consists of two small parallel astragals placed upon the frames about the drawers (Figure 68), and also a single astragal or bead moulding is found about the drawers on some of the later pieces (Figure 79). As a rule, however, the drawers were overlapped; that is, there was a thumb-nail moulded edge which projected slightly over the edges of the frame. The cornice mouldings of the earlier bandy-legged high-boys were

Figure 80.
Japanned Dressing-Table, 1700–25.

similar to those found on the later six-legged pieces—a quarter-round, a fillet, a cyma recta, a fillet, and a cove with and without an astragal. But this soon was superseded by the almost universal moulding found on the earlier flat and scroll-top pieces, consisting of a quarter-round, a fillet, a cove, an astragal, a fillet, and a small cove, and this form of moulding continued to be used until the high-boy went out of fashion. The mouldings separating the two sections also changed, and after the style was well established the thumb-nail moulding on the frame part disappeared as did also the moulding which was fastened to the upper part. In their places was substituted a single moulding fastened to the top of the table part into which the top set. The woods used were walnut and walnut veneer, pine, maple, cherry, and, later, mahogany.

Figure 79 shows a japanned high-boy in the Bolles Collection. The cornice is composed of a quarter-round, a fillet, a cyma recta, a fillet, a small cove, a fillet

and a large cove, an astragal, a fillet and small cove, and the two mouldings which separate the parts are fastened, one on the frame and one on the upper section, in the early manner. On the edge of the frame about the drawers are small bead mouldings, and the skirt is cut in cyma curves separated by straight lines, which is the usual form of skirts throughout that period. The japanning

Figure 81.
High Chest of Drawers, 1710–20.

is of unusually good quality and well preserved. Each drawer is in a different design of raised figures, houses, animals, and flowers in gilt, and on the lower drawer is an architectural attempt in the form of two columns on each side of a shell, and cupids above.

The art of japanning became very popular in England about the year 1685; in fact, it was almost a craze, and the learning of the art was taken up by gentlemen and ladies. It was supposed to make the wood indestructible. Macquoid, in "A History of English Furniture," quotes from a work, entitled "A Treatise on Japanning and Varnishing," published in 1688 by John Stalker, of the Golden

Ball, and George Parker, of Oxford, in which the writer says, in speaking of the art: "No damp air, no mouldering worm or corroding time can possibly deface it, and which is more wonderful, though its ingredients, the gums, are in their own nature inflammable; yet this most vigorously resists the fire, and is itself found to be not combustible."

No wonder japanning was popular if it could accomplish all this, but, unfortunately, corroding time does deface it, and very little is found to-day that is not in rather bad condition. It was composed of a kind of varnish, and the decoration was sometimes in colours, but more generally was built up with plaster and gilded, as in this piece.

Japanning continued to be popular until about 1720, and mention is made in the newspapers of the practising of the art in Boston in 1712 and even earlier. This early form of japanning must not be confused with that which came about 1790 to 1800. The decoration on the latter was composed entirely of drawings in gilt, but without any raised work.

Figure 82.
Dressing-Table, 1710–20.

Figure 80 shows the dressing-table in the same collection which was the companion piece to the preceding figure. It follows the high-boy in every line, the decorations on the surface of the drawers alone differing. The top is japanned but badly worn. A thumb-nail moulding with curved corners finishes the edges.

Figure 81 shows a maple piece which is literally a chest of drawers on a frame, for the table part has no drawers. The cornice consists of a quarter-round, a fillet, a cyma recta, an astragal, a fillet, and a cove, and the moulding separating the two parts is on the frame. The arrangement of the drawers, which overlap, is unusual in that there are two drawers at the bottom. The handles are in the early form, wires supporting the bails.

Figure 82 shows a dressing-table in the Bolles Collection, with bandy legs terminating in club feet, with heavy shoes below. That the piece is early is evident from the double-arch moulding about the drawers on the frame. The cutting of the skirt in ogee curves and the edge which finishes them, also the handle plates which are engraved, are early features.

Figure 83 shows a beautiful dressing-table with a walnut veneer front and top, after the manner of the turned variety. About the drawers on the frame is a canal moulding which consists of a strip of wood about half an inch wide with a bead moulding on the edge. This form of moulding differs from that shown in Figure 79, which it closely resembles, in that on the latter the bead is only about the drawers, making it appear between the drawers to be a

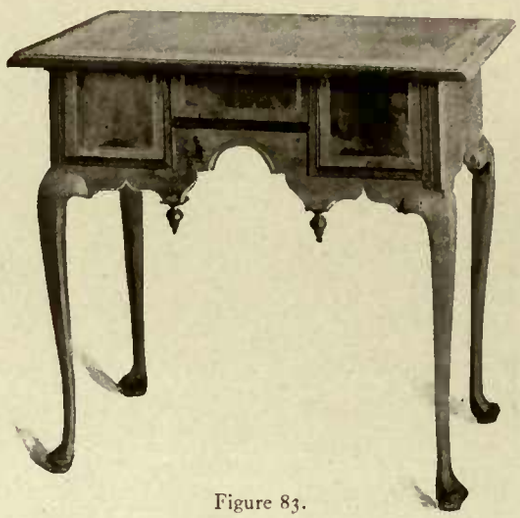


Figure 83.
Dressing-Table, 1710–20.

canal moulding, but on the stiles it has but a single bead on the inner edge next to the drawer. The skirt is cut and finished in the form of the turned type of dressing-tables.

Figure 84 shows an early walnut high-boy. The cornice consists of a fillet, a cove, and an astragal. There are three small drawers at the top, two next, and then three long ones, and in the table part there are four drawers of equal size. The drawers are overlapped, with a thumb-nail edge. The peculiar feature of this piece is the Spanish feet with which the bandy legs are finished. Only four or five of these high-boys have come under the writer's observation, and they can all be traced to New Jersey, where they were probably made. Bandy legs on such pieces are always cut rectangular instead of round, and there is always the moulding about the legs just above the Spanish foot. The handles are engraved with wires supporting the bails. This piece is the property of the writer.

Figure 85 shows a dressing-table in the same style as the preceding, which is also in the writer's possession. It is made of walnut and has five drawers with overlapping edges. The skirt is cut very high at the centre to permit of its being

Figure 84.
High Chest of Drawers, Spanish feet, 1710–20.

Figure 85.
Dressing-Table, Spanish feet, 1710–20.

used by a person seated. The legs are cut in a more pronounced cyma curve than usual and the Spanish feet are well formed; the handles are engraved and have posts supporting the bails. The dressing-tables of this type are more commonly found than the high-boys and several have been found in New England. This piece came from New Jersey and has the lines of a piece made there.

Figure 86.
High Chest of Drawers, 1710–20.

The common form of a flat-top, bandy-legged high-boy is shown in Figure 86. The cornice is composed of a quarter-round, a fillet, a cove, an astragal, a fillet, and a cove, which was the form of cornice most used from 1730 to 1770. The moulding separating the two sections is a quarter-round, a fillet, and a cove. The skirt is cut in two sections of an arch separated by a straight line and the pendent drops are original. The knees of the bandy legs are finished with a scroll. In the upper section is a large drawer with a carved rosette, and on either side

are two short drawers, and below are long drawers graduated in width. In the frame are four drawers, the centre one having carved on the surface a design known as the rising-sun pattern. The handles are in the medium-size willow pattern. The steps, such as are shown on the top of this piece, were often used to display china and glass. A Boston inventory of 1713 mentions earthenware on top of a chest of drawers. This piece is the property of the writer.

Figure 87 shows a dressing-table of about the same period as the preceding high-boy and, like that high-boy, is made of cherry. The arrangement of the drawers and the cutting of the skirt is in the early form. The legs are unusually

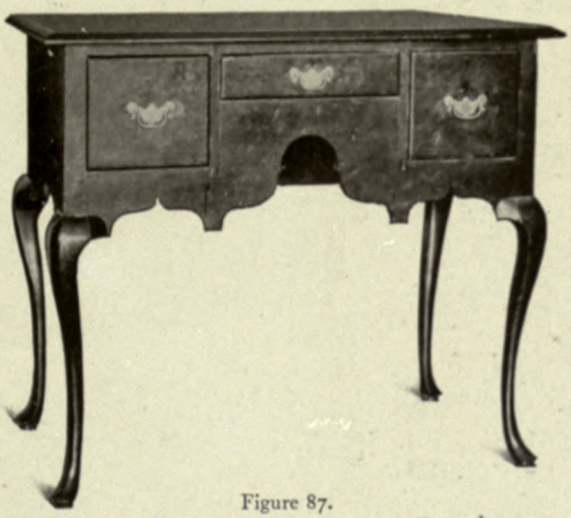


Figure 87.
Dressing-Table, 1710–20.

Figure 88.
Dressing-Table, 1710–20.

slight and the sweep of the curve is much greater than usual. The handles are in the early willow pattern. This piece belongs to the writer.

Figure 88 shows another dressing-table of the bandy-legged variety. It has but two drawers, the skirt at the centre cutting too high to admit of a centre drawer. The skirt is cut under the drawer in two cyma curves separated by a straight line and at the centre two cyma curves and an arch. The legs are bandy, terminating in club feet, and a projection at the back of the legs gives the suggestion of a hoof. The handles are the early engraved type with wires supporting the bails. This piece is the property of Mr. Dwight Blaney, of Boston.

A small dressing-table with one drawer is shown in Figure 89. About the drawer on the frame is a bead moulding and the skirt is plain. The legs are

bandy, and in the upper part are carved C scrolls, an early feature more popular in England than America.

Between the years 1710 and 1730 the flat-top variety of high-boy was superseded by the scroll-top, which differs from those heretofore described in that the top, instead of having a flat cornice, has one composed of two large cyma curves separated at the centre, giving somewhat the appearance of the broken pediment. The top was generally hooded; that is, the curve of the top carried through to the back. Such pieces are also called bonnet-top (Figure 92). Because of this top the pieces are taller, and the centre of the upper drawer was usually above the base of the cornice, and sometimes the drawers were curved under the

Figure 89.
Dressing-Table, 1710–20.

cornice conforming to it. The cornice moulding and construction of the earlier scroll-top high-boys were the same as the later flat-top variety.

The flat-top pieces did not disappear after 1730, but because of their simpler construction continued to be made for many years, but they had ceased by that time to be fashionable.

There is a flat-top high chest of drawers belonging to Mr. George M. Curtis, of Meriden, Connecticut, which has burned on the front "made by Joshua Read of Norwich in the year 1752."

There is a house at Wethersfield, Connecticut, which belonged to Dr. Ezekiel Porter, which was furnished about the year 1730. The sleeping-rooms, five in number, were each supplied with a high chest of drawers and a dressing-table, and each chest of drawers had a scroll top. We find advertised, in 1757, "A mahogany case of drawers with an O. G. top," and in 1756 one with an "ogier top."

Figure 90 shows a japanned high chest of drawers from the Bolles Collection that combines a number of characteristics of both the early and late styles. The scroll top has practically the same mouldings as those on the flat top of the japanned high chest of drawers shown in Figure 79, a quarter-round, a fillet, a cyma recta, a fillet, a large cove, an astragal, a fillet, and a little cove. A

Figure 90.
Japanned Scroll-Top High Chest of Drawers, 1720–30.

moulding is fastened to the base of the upper part and also to the top of the frame, as in the other japanned piece, and the skirt is cut in the same design. About the drawers on the frame is a double-arch moulding and the handles are engraved with bails held by wires. There are seven drawers in the frame. The japanning is in poor condition. This is the earliest scroll-top high chest of drawers that has come under the writer's observation.

Figure 91.
Scroll-Top High Chest of Drawers, about 1725.

Figure 91 shows another early scroll-top high chest of drawers, the property of Mr. Hollis French, of Boston. The cornice consists of a quarter-round, a fillet, a cove, an astragal, a fillet, and a small cove, and the top is finished with three spiral finials. About the drawers and on the frame is the canal moulding. On the square drawers at the top and bottom is a sunken rounded blocking. The

Figure 92.
Scroll-Top High Chest of Drawers, 1730.

front is walnut veneer with the herring-bone border, and the handles are engraved, having wires to support the bails.

Figure 92 shows the regular type of a scroll-top high chest of drawers which is one of those purchased by Dr. Ezekiel Porter in 1730, above referred to. The cornice is composed of the following mouldings: A quarter-round, a fillet, a cyma recta, a fillet, a large cove, an astragal, a fillet, and a small cove. At the ends and the centre of the top are the original turned finials. At the front of the top and lower drawer are carved the rising-sun pattern. All of the drawers overlap

and the skirt is cut in cyma curves separated by straight lines. The handles are in the willow pattern.

Figure 93 shows a high chest of drawers and its companion dressing-table of walnut, the property of Mr. G. W. Walker, of New York. The cornice is in the next later pattern than that shown in the preceding figure, consisting of a quarter-round, a fillet, a large cove, an astragal, a fillet, and a small cove. The turned flame finials are original and unusually fine. The outer drawers at the top are curved with the cornice, and the centre one is carved in the rising-sun pattern, as is also the centre drawer at the bottom. The skirt is cut in two quarter-rounds separated by a straight line, the same as shown in Figure 86. The drop pendants on the dressing-table are original. The handles are in the willow pattern.

Figure 93.
Scroll-Top High Chest of Drawers and Dressing-Table, 1725–50.

Figure 94 shows a scroll-top high chest of drawers in the Bolles Collection. It is made of walnut veneer, and a border of checkered inlay is on the drawers and a simple band of inlay outlines the top and bottom. On either side of the top drawer is inlaid in light and dark woods a cruciform ornament. The piece is very

Figure 94.
Scroll-Top High Chest of Drawers, 1725–50.

beautifully made. The cornice consists of the usual quarter-round, a fillet, a large cove, an astragal, a fillet, and a small cove, and each stile is finished with a fluted pilaster which carries through the cornice and forms the base for the acroterium.

Figure 95.
Scroll-Top High Chest of Drawers, 1725–50.

The finials are urn-shaped with spiral flames. The centre drawers at the top and bottom are both carved in a well-executed shell pattern such as appears on the mirrors of the period. The skirt is cut in the same design as that shown in Figure 93.

Figure 95 shows another scroll-top chest of drawers in the same collection which in general appearance is similar. The cornice and pilasters and the cutting of the skirt are the same as in Figure 94. The piece, however, is not

veneered or inlaid. The drawers, instead of overlapping, are flush, with a bead moulding finishing the frame about them, and the top and lower centre drawers are carved in the rising-sun pattern. The finials are urns with long spiral flames.

Figure 96.
Scroll-Top High Chest of Drawers, 1750–60.

Figure 96 shows a scroll-top high chest of drawers, the property of Mr. H. W. Erving. The cornice mouldings are unusual, consisting of a cyma reversa, a dentil moulding, a cove, an astragal, a fillet, and a small cove. On the inner ends of the scroll and on the centre acroterium are carved rosettes. The corners have square recessed edges and quarter-spiral columns are inserted. The drawers at the centre of the top and bottom are carved in a fan pattern. The legs terminate in bird's claw and ball feet and acanthus leaves are carved on the knees. The skirt is cut in the design of quarter circles separated by straight lines.

Figure 97.
Cupboard on Frame, 1730–50.

Figure 97 shows an interesting cupboard on frame which was part of the purchase of Dr. Ezekiel Porter about 1730, above referred to. The cornice has the same mouldings as those shown in Figure 93, and a narrow moulding extends horizontally across the piece about three inches below the cornice, giving the suggestion of a pediment. A small drawer is in the cornice. The skirt is cut in two long cyma curves and the rising-sun pattern is carved on the centre drawer.

A low-boy in the same collection, all of which belonged to the late Miss Bidwell, of Wethersfield, Connecticut, is shown in Figure 98. There are four drawers, the centre lower one ornamented in a shell pattern, and the skirt is cut in two long cyma curves with two small cyma curves in the centre. The skirts of the last two pieces are so cut that no pendent drops are required, and thus the last suggestion of the six-legged high-boy disappeared.

A crudely made but rather interesting scroll-top high chest of drawers is shown in Figure 99. The cornice is composed of a quarter-round, a fillet, a cyma recta, a fillet, a large cove, an astragal, a fillet, and a small cove. Large, coarsely carved rosettes finish the inner ends of the scrolls. On the stiles and front are carved scrolls and other designs. On the lower drawer is carved a shell pattern with a double edge; the legs are bandy, terminating in bird's claw and ball feet, and the knees are slightly carved.

Figure 98.
Dressing-Table, 1730–50.

An interesting block-front high chest of drawers, the property of Mr. G. G. Ernst, South Norwalk, Connecticut, is shown in Figure 100. A very heavy and unusual cornice finishes the top, composed of a fillet, cyma recta, fillet, cove, wide

fillet or frieze, cove, cyma reversa, fillet, large cove, astragal, fillet, and small cove. The large cove conceals a drawer. The blocking carries through the cornice and the cornice is broken at the centre by a carved shell. On the stiles of the upper

Figure 99.
Scroll-Top High Chest of Drawers,
1750–60.

part are fluted pilasters and the stiles of the lower part are also fluted. A double-arch moulding finishes the frame about the drawers. The upper section has two raised blockings and the frame part has three with six small drawers. The skirt is curved in the same design as found on the early bandy-legged type. (See Figure

Figure 100.

Block-Front High Chest of Drawers, about 1750.

86.) At the centre is a carved shell. The legs terminate in bird's claw and ball feet. Block-front high chests of drawers are very rare, and this example is the earliest block-front piece of any description that has come under the writer's observation. It is a puzzling piece to date, but considering its various features it can safely be placed about 1750.

Figure 101 shows a block-front dressing-table which is the property of Mr. A. W. Wellington, of Boston. The top is cut in the shape of the block-front chests of drawers. There are six small drawers with overlapping edges, and on

Figure 101.
Block-Front Dressing-Table, about 1750.

the skirt, which is also blocked, are three handles to carry out the appearance of drawers. The skirt is cut in the same pattern as in the preceding figure. The bandy legs terminate in club feet with wide shoes.

Block-front pieces became popular during the third quarter of the eighteenth century and appear to have been of American origin, or if not at least they were more developed here than elsewhere. The drawer fronts were cut from a large piece of wood of sufficient thickness to take the convex and concave surfaces. The blocking was never applied. They are most commonly found in desks or chests on chests, and the vast majority have come from New England. Many of the simpler varieties have come from New Hampshire, and the best examples come from Rhode Island. This subject will be more fully discussed a little later in this chapter.

Between 1760 and 1770 the form of the high chest of drawers became much more ornate, Chippendale motifs being worked into the simpler forms of the earlier types. This development was also American, and the late high chests of drawers have no counterpart in any other country. The best of these pieces came from Philadelphia, and the type is so pronounced that they are commonly called "Philadelphia high-boys and low-boys." They are found in two types, one where the front carries into the scroll cornice and the other where the cornice is separated from the front by a moulding, making a pediment.

Figure 102 shows a very good example of the first style. The chief characteristics are the shell carving on the lower centre drawer, which was usually repeated on the upper drawer under the cornice. The shell is carved into the surface, while the scroll foliations, as a rule, are applied, or partly applied and partly carved. There are usually three small drawers at the top, two below that, and then three long drawers. Another characteristic is the beautifully carved rosettes finishing the inner edge of the scrolls. The legs are shorter and the enclosed part is higher than in the New England pieces. These pieces are very tall and represent the last development of the high chest of drawers. The cornice of this piece is also characteristic of the first type and is composed of a fillet, a cyma recta, a fillet, a large cove, and a quarter-round. The corners have square recessed edges and quarter-fluted columns are inserted. The uppermost and lower drawers are carved in shell pattern with foliated streamers. It is a little unusual to have the carved drawer at the top above the three short drawers. It is usually the middle drawer of the three top ones, as in the next figure. The finials are urns with flames. The skirt is cut in scrolls with a shell at the centre, and a carved shell is on the knees. The bandy legs terminate in bird's claw and ball feet. This piece is the property of Mr. Richard A. Canfield.

Figure 103 shows another high chest of drawers of the first type which is in the Pendleton Collection, owned by the Rhode Island School of Design. The cornice is composed of the same mouldings as appear in the preceding figures but the top is not hooded. Well-carved rosettes finish the inner ends of the scrolls and the finials are the usual urn and flame found on these pieces. The corners have square recessed edges and quarter-fluted columns are inserted. The shell drawer at the top is inserted between two small drawers in the manner most commonly found. The mouldings separating the two carcasses are a fillet, cyma reversa, fillet, torus, fillet, and cove. Occasionally a cove, fillet, and quarter-round are substituted for the cyma reversa, as in the next figure. At the centre of the skirt is carved a shell and on the knees are carved acanthus leaves. The legs terminate in bird's claw and ball feet.

Figure 102.
Scroll-Top High Chest of Drawers, 1760–75.

Figure 103.
Scroll-Top High Chest of Drawers, 1760–75.

Figure 104 shows a slight variation of this type. The cornice is composed of the usual fillet, cyma recta, fillet, cove, and quarter-round. The rosettes are

Figure 104.
Scroll-Top High Chest of Drawers, 1760–75.

beautifully executed five-petal flowers. The end finials are urns with flames, while at the centre is a foliated and rococo cartouche, showing very strongly the Chippendale influence, and probably suggested by the cartouche which is over the

pulpit at Saint Peter's Church, Philadelphia. The shell-carved drawer at the top is replaced by beautifully carved foliated scrolls applied. The corners have square recessed edges and quarter-fluted columns are inserted. The lower drawer in the frame is carved in the characteristic shell design with streamers, and the knees are carved in acanthus-leaf design extending well down the legs. The legs

Figure 105.
Scroll-Top High Chest of Drawers, 1760–75.

terminate in bird's claw and ball feet. This piece is made of fine-grain mahogany. The handles are of the large willow type. It is the property of Mr. George S. Palmer, of New London.

Figure 105 shows another high chest of drawers quite similar to the preceding one, which is the property of Mr. William W. Smith, of Hartford. The cornice mouldings and the flame finials are in the characteristic form, and at the

centre is an ornament composed of a rococo cartouche. In place of the shell drawer at the top is applied a carved shell with streamers, filling the space above the three small drawers. The corners are finished with the usual quarter-fluted columns. The edge of the skirt is carved in a foliated scroll design and at the centre is a shell. Acanthus leaves are carved on the legs, which terminate in bird's claw and ball feet.

Figure 106.
Scroll-Top High Chest of Drawers, 1760–75.

Figure 106 shows the second type of these high chests of drawers. It will be seen that it has a pediment top and the mouldings are a trifle lighter. They consist of a narrow fillet, a cyma recta, an astragal, a fillet, a large fillet, a short fillet, a quarter-round, a fillet, a dentil moulding, a fillet, a cove, and two astragals and fillets bordering a broad applied fret. These mouldings to the fret are repeated in the scroll top. It will be seen that the top also differs from the other and is not hooded. Rosettes finish the scrolls, and at the centre of the top is a cartouche similar but less elaborate than that shown in the preceding figure. A lattice finishes between the scrolls, another characteristic of the type. Upon the upper centre drawer is carved a shell without streamers. A shell in the same design is repeated in the lower outer drawers at the bottom, and at the centre of the skirt is carved a large shell. The corners of the stiles of the upper part have square recessed edges and quarter-fluted columns are inserted. The knees are carved in a shell and pendent flower design and the legs terminate in bird's claw and ball feet. The handles are of the open-work pattern. This piece is in the Pendleton Collection, owned by the Rhode Island School of Design, Providence, Rhode Island.

Figure 107 shows another high chest of drawers in the second type which is the property of Mr. George S. Palmer. The mouldings of the pediment are less in number than those in the preceding piece and consist of a fillet, a cyma recta,

Figure 107.
Scroll-Top High Chest of Drawers, 1760–75.

a small fillet, a large fillet, a small fillet, a dentil moulding, a short cove, a fret, an astragal, and a fillet. The fret does not extend on the sides. The rosettes are beautifully carved with foliated streamers extending above the top, and the lattice under the scrolls is foliated. At the centre is a carved bust and on each end is a draped urn in pure Chippendale style. The edges of the stiles are recessed, and a Corinthian capital and quarter-round, with surface carved in

Figure 108.
Dressing-Table, 1760–75.

Figure 108a.
Advertisement in drawer of preceding figure.

foliated scrolls, are inserted. The fret design is carved at the top of the frame. The lower drawer is beautifully carved in a design of foliated scrolls, in the centre of which are two swans, and the edges of the skirt are carved in rococo foliations very suggestive of Chippendale designs. On the knees are carved foliated scrolls and the legs terminate in bird's claw and ball feet. The handles are missing, but they were probably of the large willow type.

It is a surprise to many that beautiful pieces, such as these which are described and the dressing-tables following, could have been made in this country. They were certainly the work of cabinet-makers of the first rank, and not only are such pieces found, but chests on chests, desks, and tables with pie-crust edges of the same quality are to be found, all traceable to Philadelphia. Who the cabinet-maker was, or whether there was more than one, is not known, but a dressing-table of this type has been found (Figure 108) in which is pasted an advertisement of the maker (Figure 108a), which reads as follows: "William Savery, at the Sign of the Chair, near the market on Second Street." He, at least, was one of these cabinet-makers.

This last-mentioned dressing-table is the property of Mr. John J. Gilbert, of Baltimore. The corners of the top are cut in the usual curves. The ends are recessed, with quarter-fluted columns inserted, and on the knees and centre of the skirt are carved shells. The centre drawer has the usual shell, but the streamers are more feathery than usual.

Figure 109 shows a dressing-table, a companion piece to Figure 102. On the lower drawer are the characteristic shell streamers and the skirt is cut in scrolls. At the centre is a carved shell. The same design is repeated on the knees. The

Figure 109.
Dressing-Table, 1760–75.

edge of the top is moulded in a cove, a fillet, and a quarter-round. The edges are recessed and quarter-round fluted columns inserted. This piece is the property of Mr. Richard A. Canfield.

Figure 110 shows another dressing-table, the property of the writer. The top is moulded in the usual manner, described in the preceding figure, and below the top is a moulding consisting of a cyma recta and quarter-round; the outer edges of the stiles are chamfered and fluted. The skirt is elaborately cut and a shell is carved at the centre. There is the usual shell and streamer drawer, and on the knees is carved an acanthus-leaf design extending well down the legs, which terminate in bird's claw and ball feet. This piece is made of Virginia walnut.

Figure 110.

Dressing-Table, 1760–75.

Figure 111.

Dressing-Table, 1760–75.

Figure 111 shows one of the most elaborately carved dressing-tables that has been found which belongs to the Pendleton Collection. The top is moulded in the usual way, and below is a fillet, a cove, and two astragals separated by an applied carved fret of scrolls and shells extending across the front and sides. The outer corners of the stiles have square recessed edges, and quarter-round columns with surfaces carved in sprays of leaves are inserted. The edge of the skirt is carved with foliated scrolls and at the centre is a group of flowers. The knees are carved in an acanthus-leaf design. The handles are in the open-work pattern.

Figure 112.
Cellarette in Form of Dressing-Table, 1760–75.

A very unusual piece in the form of a dressing-table is shown in Figure 112, the property of Mr. George F. Foster, of Hartford. It will be seen that the drawers are blind but have overlapping edges to aid the deception, and the upper section is a chest with a lid. It was apparently intended to hold bottles and to be used in a dining-room as a cellarette. The panel, which corresponds to the drawer which is usually carved in the shell and streamer design, is carved in a series of Gothic arches with Chippendale foliated scrolls above. The knees are carved in acanthus-leaf designs and the skirt is plain with irregular cutting. On either end are handles.

Not all of the dressing-tables prior to this time were of the low-boy variety. In England, where the high-boy early went out of fashion, the knee-hole dressing-

table, such as is shown in the upper centre bedroom of the doll house (Figure 1), was substituted for the low-boy, and a few of these tables have been found here.

Figure 113 shows such a dressing-table with its dressing-glass, which is in the home of Professor Barrett Wendell, at Portsmouth, New Hampshire. The wood is walnut and the interior is of American pine which denotes its origin. There is one long drawer and on either side of the recessed portion are three small drawers, and a shallow drawer is above the cupboard. The feet are of the straight bracket type. The dressing-glass is in the second type of cut-work mirrors.

Figure 113.
Knee-Hole Dressing-Table, 1725–50.

These dressing-tables are also made with a desk drawer, and occasionally they are found with a baize top, in which case they were intended to be used as writing-tables. Knee-hole dressing-tables were never popular in America, and but few are found until the time of their revival in the block-front type (Figure 121) in the third quarter of the eighteenth century.

Chests on chests differ from the high chests of drawers above described in that the lower part is a chest of three or four drawers upon which is placed another chest of drawers. They, of course, have more room, but because they are close to the floor are less graceful than the high chests of drawers. They became popular about 1750, and the various cabinet-makers and designers, from Chippendale to Sheraton, give designs for them, but not for high chests of drawers, which would indicate that they were of later date. In 1768, at New York, a mahogany fluted double chest of drawers was advertised and in 1769 chests on chests were offered. The cornices on these pieces are made up of the same mouldings as are found on contemporaneous high chests of drawers, and flat tops, scroll tops, and broken or interrupted pediment tops are found.

Figure 114 shows an example of the early chest on chest. The cornice is the usual one found on the high chests of drawers after 1730—a quarter-round, a fillet, a cove and an astragal, a fillet and a small cove. The lower drawers

are curved under the cornice and on the upper centre drawer is carved a rosette. The lower section has three long drawers and the piece stands on ball and claw bracket feet. The wood is cherry and the drawers overlap.

Figure 114.
Chest on Chest, about 1750.

Figure 115 shows a chest on chest, the property of Mrs. Anna Babbitt, of Wickford, Rhode Island. The corner mouldings, the finials, and the astragal, fillet, and small cove mouldings of the cornice finishing the circles at the centre of the top are all peculiarities of the Rhode Island pieces. The corners have square recessed edges and quarter-round fluted columns are inserted. The feet are of the ogee bracket type.

High chests of drawers with these same characteristics are occasionally found.

Pieces of furniture having what is known as blocked fronts were very popular in this country during the third quarter of the eighteenth century. They are usually found on chests on chests, desks, chests of drawers, knee-hole dressing-

Figure 115.
Chest on Chest, 1750–75.

tables, and occasionally on cabriole-leg dressing-tables, and rarely on high chests of drawers, probably because the style did not become popular until after the high chests of drawers had disappeared. It seems to be the fact that while in the South the high chests of drawers were being extended and enriched (Figure 102), in the North the development of such pieces had stopped, and in their place were substituted either the chests on chests or the later low chest of drawers, and the best of these had block fronts. The origin of the style is not known, but it is

probably American. We find practically nothing in England or on the Continent which suggests it, except that one or two pieces have been found in England, but these could have come from America with some Tory family at the time of the Revolution. They are found all through New England. Those found in the north are plain, without a carved shell at the top of the blocking, while in the southern part, especially in Rhode Island and Connecticut, they are frequently found with carved shells. There is one unusually fine type which is found in Rhode Island, and it is possible that block-front pieces of this type were made by John Goddard, of Newport, because in a letter by Goddard to Moses Brown, dated "ye 30th of ye 6th mo 1763" (Moses Brown papers, Vol. I, document 81), he writes with reference to an order from Jabez Bowen, "if he inclines to wate for me I would know whither he means to have them differint from what is common—as there is a Sort which is called a Cheston Chest of Drawers & Sweld front which are costly as well as ornimental." This must have been a block-front piece, as that was the only form at that time to which the adjective swelled could have referred. The mouldings on these so-called Rhode Island pieces are unusual and consist of a fillet, a cyma reversa, a fillet, a cove, an astragal, a fillet, and a small cove, while those found on the other pieces consist of a quarter-round, a fillet, a large cove, an astragal, a fillet, and a small cove.

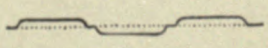
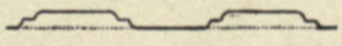
Block-front pieces are usually made of mahogany or maple and are found with the straight bracket, ogee bracket, or bird's claw and ball feet. The fronts of the drawers are cut from a block of wood sufficiently thick to make the convex and concave surfaces. The surfaces are almost universally broken into two convex surfaces on the outside and a concave one of the same size at the centre. This blocking was usually carried through the bottom moulding and often onto the feet. Occasionally the drawers overlapped, but, as a general rule, they were flush with a bead moulding on the frame about them. There are two distinct types of blocking, one where the edges and the surface of the blocks are almost straight (Figure 119), and the other where the blocking is a continuous curve (Figure 131). There are also two ways of making the drawer fronts. The usual way is where the depressed centre section is back of the plane of the drawer front, thus:  The other is where the depressed section is on the same plane with the drawer front, and the effect of the depression is obtained by making the raised portion with two raised sections, thus: 

Figure 116 shows a block-front chest on chest in the Bolles Collection. The cornice mouldings are the quarter-round, the fillet, the cove, an astragal, a fillet, and small cove. The cornice is scrolled and the centre ends are finished with rosettes, and three flame finials finish the top. The drawers overlap and the arrangement of drawers in the upper part is the same as that found in the high chests of

drawers. For this reason we place this piece among the early examples of the style. On the stiles are fluted pilasters with Corinthian capitals; on the centre

Figure 116.
Block-Front Chest on Chest, 1750–75.

drawer at the top is carved the rising-sun pattern, and the four long drawers below are slightly blocked by cutting out the centre section. The blocking in the lower section, however, is exceedingly good. On the surface of the upper drawer are

carved two convex shells and one concave shell, and the two drawers below are blocked in such a way that the shells on the upper drawer seem to finish the top of a continuous blocking. This is the usual method, and the shell carving indicates that the piece belongs to the southern New England type of block-front

Figure 117.
Block-Front Chest on Chest, 1750–75.

pieces, but the cornice mouldings are not of the Rhode Island type. The chest stands on bird's claw and ball bracket feet and the skirt is cut in a design suggestive of the Vitruvian scroll.

Figure 117 shows a little later chest on chest which is the property of Smith & Beck, of Philadelphia. The cornice is composed of the same mouldings as those on the preceding figure, but at the centre the scrolls are finished with a

return moulding instead of a rosette, and three flame finials finish the top. The upper drawers are curved under the cornice and the centre drawer is carved in the rising-sun pattern. Fluted pilasters finish the stiles on the upper part and the drawers are flush with bead mouldings on the frame about them. The lower section has four drawers handsomely blocked, and the blocking extends onto the straight bracket feet. The piece has large willow brasses. This is the type found in northern New England.

Figure 118.
Block-Front Chest on Chest, 1750–75.

A rather unusual block-front chest on chest is shown in Figure 118 which is the property of Mr. H. W. Erving. The cornice consists of a quarter-round, a fillet, a cyma recta, two fillets, a cove, and a quarter-round. Rosettes finish the inner ends of the scrolls. On the centre upper drawer is carved a rising-sun pattern. The edges of the stiles are recessed and quarter-round fluted columns are inserted. About the drawers is a canal moulding which is unusual on such a late piece, as are also the five drawers in the lower part, there generally being but three or four. The piece stands on ogee bracket feet.

Figure 119 shows a block-front chest on chest, the property of Mr. Nathaniel Herreshoff, of Bristol, Rhode Island. The cornice mouldings differ a little from the regular Rhode Island type and consist of a quarter-round, a fillet, a cyma recta, a fillet, a cove, an astragal, a fillet, and a small cove. This same moulding appears on the scrutoire (Figure 270), as do also the boxes at either end of the scrolls. The carved shells, the finials, the astragal, fillet, and cove, carrying about the circular opening at the top, the bracket feet with the extra scroll carved on the inside, are points found only on the Rhode Island type.

A splendid block-front chest on chest in the Bulkeley Collection is shown in Figure 120. It will be seen at once that it belongs to the southern New England type. The cornice is the same as is found on the Rhode Island pieces and is com-

Figure 119.
Block-Front Chest on Chest, 1750–75.

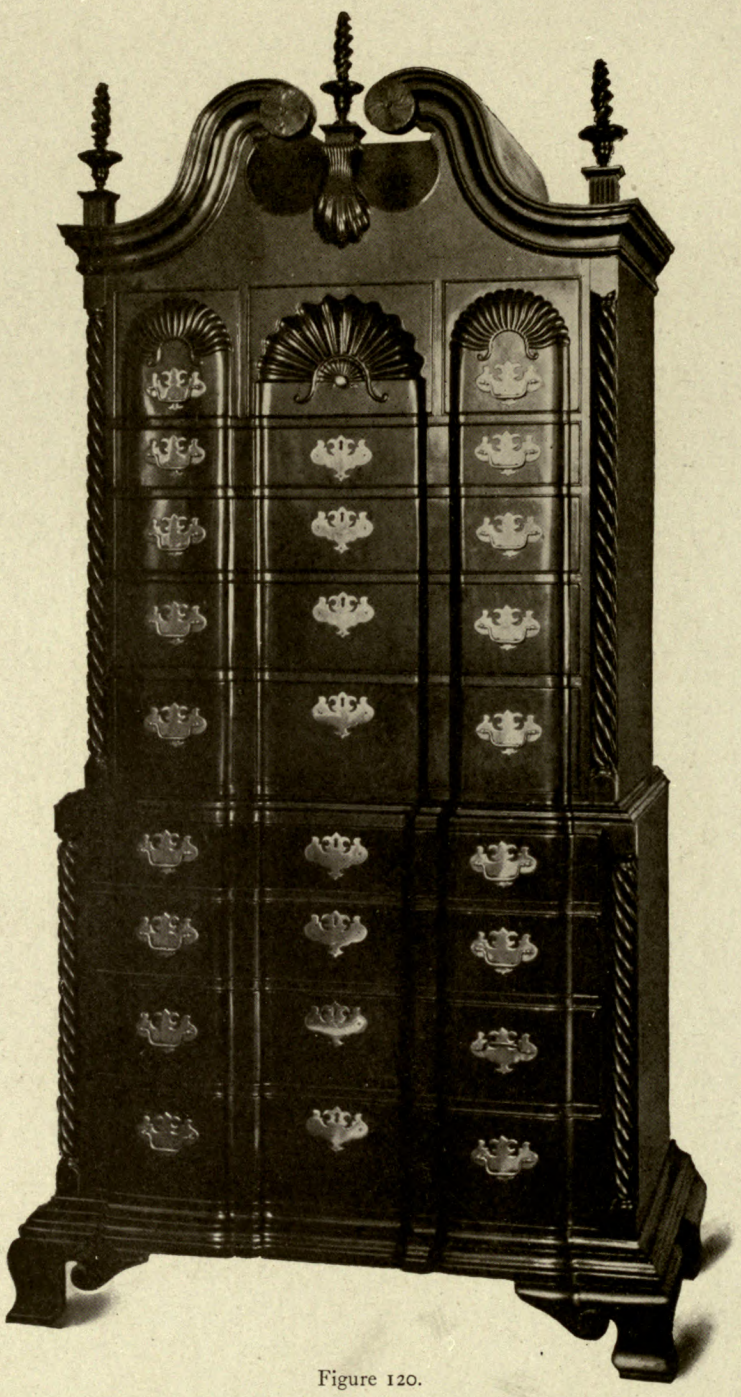


Figure 120.

Block-Front Chest on Chest, 1750–75.

posed of a fillet, a cyma reversa, a fillet, a cove, an astragal, a fillet, and a small cove. Rosettes finish the inner ends of the scrolls and spiral finials are on the top. A carved shell design finishes the surface of the centre acroterium. The blocking on the upper part extends to the lower part through the mouldings at the base and onto the ogee bracket feet, giving the piece a tall slender appearance. The blockings are surmounted with shell carvings, but it will be noted that they are quite different from the usual type in that they are composed of reedings without being separated by concave sections. (See preceding figure.) In the

Figure 121.
Knee-Hole Block-Front Dressing-Table, 1750–75.

upper section the outer blocks are narrower than the centre concave one, and in the lower section the convex blocks are enlarged and the concave one correspondingly decreased. In the corners are inserted spirally twisted columns. The mouldings separating the two carcasses and at the base are unusual and consist of a cove, a fillet, a quarter-round, a fillet, a cove, and a fillet.

When the block-front type of chests of drawers came into use, the popularity of the high-boy and low-boy was on the decline, and consequently a different form of dressing-table had to be adopted, which brought about a revival of the earlier knee-hole type shown in Figure 113.

Figure 121 shows a block-front knee-hole dressing-table of this later period from the Pendleton Collection. On the upper drawer are carved shells in the

usual way; on each side of the recessed section are three drawers with convex blocking; in the recess is a panel door hiding shelves. The mouldings below the top are a cove and a bead. The feet are ogee bracket of the peculiar shape found in Rhode Island, and the blocking which extends on them is finished with a scroll. The moulding above the scroll feet is composed of a cyma reversa and a fillet, which is a familiar Chippendale moulding. This form of foot with the scroll finish and the moulding is characteristic of the block-front pieces which were made in Rhode Island. Such pieces as this are sometimes called knee-hole desks.

Figure 122.
Knee-Hole Block-Front Dressing-Table, 1750–75.

There is one at Kingston, Rhode Island, that has a desk in the upper drawer, but that seems to be unique.

Figure 122 shows another knee-hole dressing-table which is in the Bolles Collection, owned by the Metropolitan Museum of Art. It is the same as that shown in the preceding figure, except in two respects. The moulding under the top has a fillet and cove added and the recessed drawer is concave with a shell similar to the one on the drawers immediately above it. In design and execution these forms of block-front pieces are the best that are known.

Figure 123 shows a knee-hole dressing-table, the property of Mr. Thomas G. Hazard, of Narragansett Pier, Rhode Island. Although not blocked, it

clearly belongs to the type shown in the preceding figures, and the door in the recessed part conceals drawers with depressed blocking. Although the bracket feet on this piece have not the extra scroll, yet the mouldings under the top and the base mouldings are identical with the blocked pieces, and it was probably made by the same cabinet-maker.

Figure 124 shows a chest on chest the lower section of which is reverse serpentine, the curve commencing on the upper drawer in much the same way as

Figure 123.
Knee-Hole Dressing-Table, 1750–75.

does blocking in the block-front pieces. This form is found quite frequently in desks (Figure 287); the drawers are flush and on the frame is a bead moulding. The corners are recessed and quarter-round columns are inserted. On the square drawer at the top is carved a design of foliated scrolls. The handles are brass rosettes which belong to a much later period than the piece, and as these drawers show that there never had been any other handles it was probably not supplied with handles until some time after it was made. The piece belonged to the late Miss Esther Bidwell, of Wethersfield, Connecticut.

A number of pieces of furniture have been found with handles of a later period, and also without any handles. Practically all handles were imported, and it is possible that the stock of brasses had given out in the town where the cabinet-maker lived.

Figure 125 shows a chest on chest of the Philadelphia type, very similar to the high chests of drawers shown in Figures 106 and 107. The cornice is identically the same as that in Figure 106, as is also the lattice-work under the scrolls. Well-carved foliated rosettes finish the scrolls, and the arrangement of drawers at the top is the same as that in Figure 107. The finials are Chippendale urns with flowers. The edges are recessed with fluted quarter columns inserted and

Figure 124.
Chest on Chest, 1750–75.

the piece stands on ogee bracket feet. The handles are bails held by posts with circular plates and the escutcheons are in a Chippendale pattern.

Almost an exact duplicate of this piece is owned by Mr. George M. Curtis, of Meriden, Connecticut, and several others, very similar, have come from Philadelphia. This piece is in the possession of the writer.

Figure 126 shows another piece with a cupboard above and drawers below. It is of French walnut and inlaid with medallions of coloured wood. Similar pieces

Figure 125.
Chest on Chest, 1760–75.

are called clothes presses by Chippendale. This piece stands on French bracket feet and the simple cornice indicates that it belongs to the Sheraton period.

As we have said above, high chests of drawers remained popular in America for many years after they had gone out of fashion in England, for the English had adopted the low chest of drawers from the French. In this country, after the form shown in Figure 50 had disappeared, there were practically none found here until after the middle of the eighteenth century, and then they were scarce until about 1780, when they practically superseded the high variety. In this country they have generally been called bureaus, probably because in some of the later varieties one of the drawers contains a desk (Figure 303).

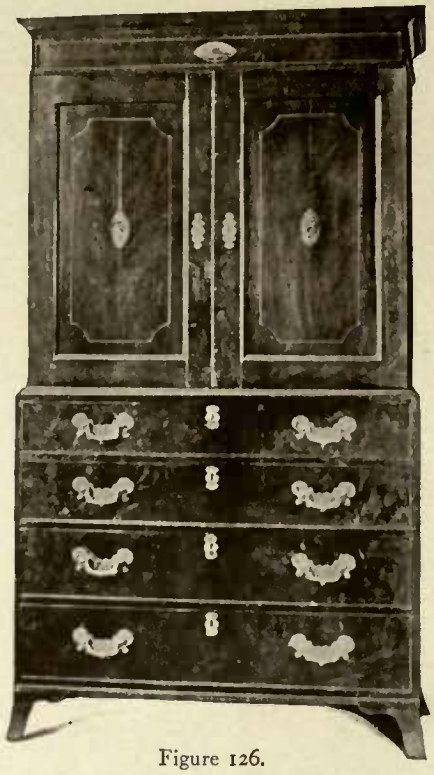


Figure 126.
Chest of Drawers and Cupboard, about 1790.

An unusually handsome low chest of drawers in Chippendale style is shown in Figure 127. The front is cut in the serpentine shape; that is, it is composed of two cyma curves so placed that there are two concave curves separated by a convex one. To avoid an acute angle at the corners, the edges are chamfered and ornamented with a fret carving. The top follows the curve of the front, and is finished with a characteristic Chippendale moulding, a fillet, a cove, and a quarter-round. The piece stands on four well-proportioned bird's claw and ball feet and the surfaces are cut in acanthus and C-scroll designs. The top drawer is divided into many compartments and small drawers, some of them ingeniously hidden by sliding partitions, and at the right end is a quarter-round drawer which swings out. A wooden slide covers the top drawer and acts as a dressing-shelf. The handles are silvered. This piece can be traced to Pennsylvania and is of the same class of workmanship as some of the high chests of drawers above described coming from Philadelphia. It is the property of the writer.

Another later chest of drawers in the same collection is shown in Figure 128. Its construction is the same as that last described and the carved frets on the ends are in the identical design. The top drawer is also divided in the same way, including the quarter-round drawer, all of which makes it quite probable that it was the work of the same cabinet-maker at a slightly later date. The moulding

Figure 127.

Chest of Drawers, 1760–75.

Figure 128.

Chest of Drawers, about 1775.

Figure 129.

Chest of Drawers, Bombé-shaped, about 1760.

Figure 130.

Block-Front Chest of Drawers, 1750–75.

edge is composed of a fillet and a torus. The piece stands on ogee bracket feet, which carry out the curves and lines of the front and ends.

Figure 129 shows a form of low chest of drawers known as *bombé* or kettle shape. The front is serpentine and the sides swell at the bottom, the edges of the lower drawers taking the same curve. This form was used by Chippendale on some of his best pieces and is found in this country also on desks. The piece stands on four plain bird's claw and ball feet. It is in the Pendleton Collection, owned by the Rhode Island School of Design.

Figure 131.
Block-Front Chest of Drawers, 1750–75.

Figure 130 shows a low chest of drawers with block front, the blocking extending to the top, which is cut in block form. The drawers are flush with a bead on the frame about them and the feet are in straight bracket type. This piece represents the type of low chest of drawers which was developed in New England at the time the type shown in the three preceding figures was developed in the South. The form of the piece shows that it belongs to the northern New England type of block front. This piece is the property of Mr. Dwight M. Prouty.

Figure 131 shows a block-front low chest of drawers from the Pendleton Collection. The blocking is in the second form, the blocks being swelled instead

of square or nearly so. (Compare this with Figure 130.) The mouldings on the edge of the top are the fillet, cove, and torus. The feet are of the bird's claw and ball bracket type well fashioned. The drawers are flush with a bead on the frame about them.

Figure 132 shows another of the block-front low chests of drawers in the same collection. The form of blocking is the same. The four drawers are graded in

Figure 132.
Block-Front Chest of Drawers, 1750–75.

height. The piece stands on ogee bracket feet with a scroll finish, which is characteristic of the Rhode Island type. The moulding at the bottom, however, is not in the usual form, being a cove, a fillet, a quarter-round, and a fillet instead of a cyma reversa and two fillets. The drawers are flush with a bead on the frame about them.

By far the largest number of blocked front chests of drawers are without the shell carved at the top of the drawers. Such as are found are of two varieties—those having bird's claw and ball bracket feet and those having the ogee bracket

feet. Figure 133 shows one of the former type, the property of Mr. H. W. Erving. The shell, it will be seen, is the same as appears on the chest on chest shown in Figure 120. The mouldings under the top consist of a fillet, a cove, and a bead. The corners have square recessed edges filled in with quarter-fluted columns. The drawers, four in number, are flush with a bead moulding on the frame about them. The base mouldings are unusual, consisting of a quarter-round, a fillet, a cove, and a fillet.

Figure 133.
Block-Front Chest of Drawers, 1760–75.

Figure 134 shows the second type of these chests of drawers which it will be interesting to compare with the preceding one. It is of the pure Rhode Island type, the shell differing materially from that shown in the preceding figure, and there are three drawers instead of four, a characteristic of the type. The edge of the top is cut in a fillet and a cyma recta, and the mouldings below are a fillet, a cove, an astragal, a fillet, and a small cove. The base mouldings are a cyma reversa and a wide fillet as is usual. The legs are ogee brackets with scrolls carved on the inner sides. This chest of drawers is the property of Dr. Frank I. Hammond, of Providence.

Figure 134.

Block-Front Chest of Drawers, 1760–75.

Figure 135.

Reversed Serpentine-Front Chest of Drawers, about 1780.

Figure 135 shows a reverse serpentine low chest of drawers; that is, the outer curves are convex and the centre one concave; the drawers are flush and the piece stands on bird's claw and ball feet. At the centre of the skirt is carved a small shell.

Figure 136 shows another reverse serpentine low chest of drawers of a little later date. The edges of the stiles are recessed and quarter-round columns are

Figure 136.
Reversed Serpentine-Front Chest of Drawers, 1780–90.

inserted. The feet are of the ogee bracket type and the handles are bails supported by posts and oval plates.

After about 1780 the low chests of drawers became almost universally used, and the cabinet designers of the period—Shearer, Hepplewhite, and Sheraton—give many examples. They were commonly inlaid, and the majority found in this country have swelled rather than serpentine fronts.

A fine example of a serpentine-front chest of drawers is shown in Figure 137 and is the property of Mr. John H. Buck, of Hartford. On each drawer is inlaid a delicate rope border. The corners are chamfered and have inlaid panels. The feet are of the straight bracket type and the handles are oval, of the Hepplewhite school.

Figure 138 shows a swell-front low chest of drawers. Each drawer is inlaid about an inch and a half from the edge with a narrow band of walnut, and the edge of the top and the frame at the bottom have a border about three-quarters of an inch wide of inlay. The corners are recessed and filled in with fluted quarter columns. The oval brasses, with bails fastened to the outer edge of post, are in the usual form for the period. This piece is the property of Miss E. R. Burnell, of Hartford.

Figure 137.
Serpentine-Front Chest of Drawers, about 1780–90.

Figure 139 shows a swell-front low chest of drawers in the Bolles Collection. The frame is of mahogany veneer. There are two long panels and a short panel of satin-wood veneer on each drawer and a small panel of the same is inserted on the skirt. The feet are of the long French bracket type. The handles are oval and on each is embossed an urn. The edges of the drawers are finished with a bead.

Figure 140 shows another swell-front low chest of drawers with square and oval panels of satin-wood outlined with a border of walnut, rosewood, and ebony. An oval panel also finishes the skirt. The piece stands on French bracket feet. One of the characteristics of this style is the fact that there are no mouldings either on the edge of the top or skirt. This piece was the property of the late Mrs. Alexander Forman, of Brooklyn.

Figure 138.
Swell-Front Chest of Drawers, 1790–1800.

Figure 139.
Swell-Front Chest of Drawers, 1790–1800.

Figure 140.

Swell-Front Chest of Drawers, 1790–1800.

Figure 141.

Chest of Drawers, Sheraton style, about 1800.

Figure 141 shows a chest of drawers in Sheraton style. There are two narrow upper drawers, and below is a very deep drawer giving the appearance of being a desk drawer (Figure 303), and below that are three long drawers. The edges of the drawers are beaded. At either end is a reeded column which extends to form the feet and the top is shaped to cover the columns. The handles are oval.

Figure 142 shows a late form of Sheraton serpentine-front chest of drawers of which a number have been found in the vicinity of New York. The drawer

Figure 142.
Chest of Drawers, Sheraton style, 1800–10.

fronts are in serpentine form but the stiles are straight with reeded surface. The wood is cherry with a holly inlay about the edges of the drawers, and in the centre of the top drawer is an oval inlay of mahogany, and a border of mahogany is on the top rail below the top. The skirt is cut in ogee curves and the feet are turned. This piece is the property of the writer.

The Sheraton style gradually developed into the Empire style, of which many examples are found in this country, especially in low chests of drawers. They were heavy and massive, with reeded columns, claw feet, and coarse but effective carving. Few, if any, mouldings were used, which is one reason they have not the beauty of the earlier pieces. These pieces are erroneously called colonial.

Figure 143.

Chest of Drawers, Empire style, 1800–10.

Figure 144.

Chest of Drawers, Empire style, 1810–20.

Figure 143 shows an Empire chest of drawers belonging to the writer. The upper part is straight with two drawers, and below are three swell drawers, and the base is again straight. The overhang is supported by two reeded columns and the piece stands on claw feet.

Figure 144 shows a very typical chest of drawers of the period. There are three short drawers at the top and below are four drawers slightly recessed. On

Figure 145.
Chest of Drawers, Empire style, 1810–20.

the stiles are heavy columns carved in a coarse pineapple pattern and the feet are carved animals' claws.

Figure 145 shows another chest of drawers in Empire style. The top is backed and supported at the ends by short columns carved in the pineapple pattern. There are three small drawers at the top and four long ones below, a little recessed, and at the corners are columns carved in an acanthus leaf and pineapple pattern. The piece stands on carved animals' claw feet.

Figure 146 shows another chest of drawers of the same period. On the top are two small drawers and below are four long ones. About the drawers is an inlaid border of holly. The corners are finished with columns with pineapple carving and spiral twisting.

When the high-boy had gone out of fashion and the low chests of drawers had taken its place, there was not so great demand for dressing-tables because

Figure 146.
Chest of Drawers, Empire style, 1810–20.

the tops of the chests of drawers could be used for toilet articles. In sections of the country, however, where a certain degree of luxury was maintained, dainty little dressing-tables were in use.

Figure 147 shows one of a pair of dressing-tables in the Hepplewhite style, the property of Mrs. James R. May, of Portsmouth. The piece resembles a miniature sideboard except that it is not so high. The front swells, and there is one long drawer at the top, one square drawer on each side, and a short drawer at the centre. The drawer fronts have inlaid panels of satin-wood and rosette handles. The centre is arched to enable a person to sit at the table. Such pieces

as this were intended to have upon them small dressing-glasses similar to the one shown in the succeeding figure.

A number of these dressing-tables have been found with several drawers extending down the sides, leaving a centre section open.

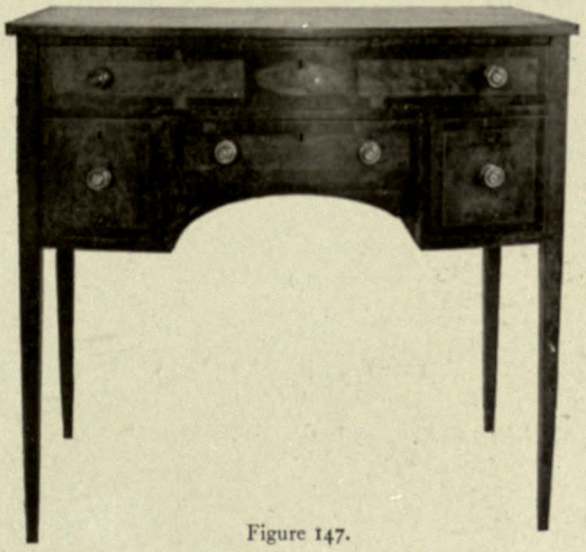


Figure 147.
Dressing-Table, Hepplewhite style, 1790–1800.

Another dressing-table of a little later date is shown in Figure 148. It is made like a card-table but without the folding leaf. The front is swelled. There is one drawer in front, and on either side at the back is a lid which conceals a small receptacle occupying the sections on either side of the drawer. On the top of this piece is the original dressing-glass in the lower part of which is a shallow drawer. This dressing-table is the property of Mrs. Joseph E. Davis, of York Harbor, Maine.

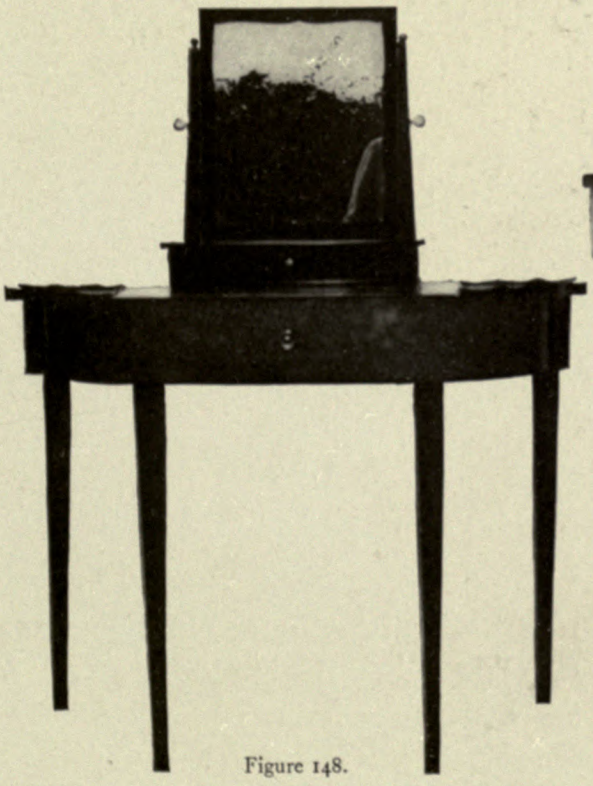


Figure 148.
Dressing-Table, Sheraton style, about 1800.

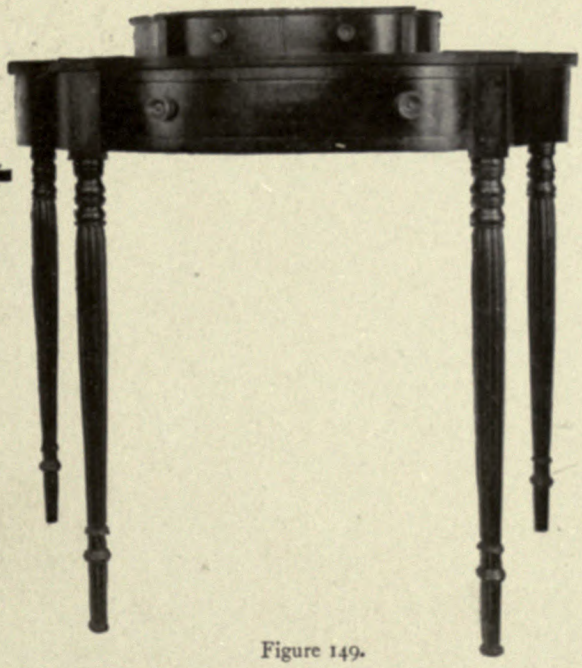


Figure 149.
Dressing-Table, Sheraton style, 1800–10.

Figure 149 shows a dressing-table in Sheraton style. This, also, is in the form similar to a card-table. The front is reverse serpentine in form, and the

sides are sections of a circle. On top of the piece is a raised section with two small drawers on which is placed the dressing-glass, which in this case was probably on a standard. The legs are turned and reeded. This dressing-table is the property of Mrs. James R. May, of Portsmouth.

Figure 150.
Dressing-Table, 1800–10.

Figure 151.
Stencilled Chest of Drawers, about 1820.

Figure 150 shows a dressing-table of a later period in the Erving Collection. A mirror is fastened to the top with scroll brackets; reeded columns extending to the top support the piece, and below the drawer is a shelf.

About this time it became fashionable to stencil furniture, and Figure 151 shows a characteristic chest of drawers in this style. On the top is fastened, with carved scroll supports, a rectangular mirror, the frame of which is stencilled. On the top are three small drawers and under the top is a cushion frieze concealing a drawer on the surface of which is stencilled a pattern of fruit and flowers and two rosettes. Below this are three drawers recessed and at the ends are columns stencilled in an acanthus-leaf pattern. The piece stands on turned feet.

Figure 152 shows a basin stand in the Pendleton Collection, owned by the Rhode Island School of Design. These stands were popular in England during the Dutch and Chippendale periods but were never common here. This piece, as is usual, stands on three legs. At the bottom is the place for the ewer. Above

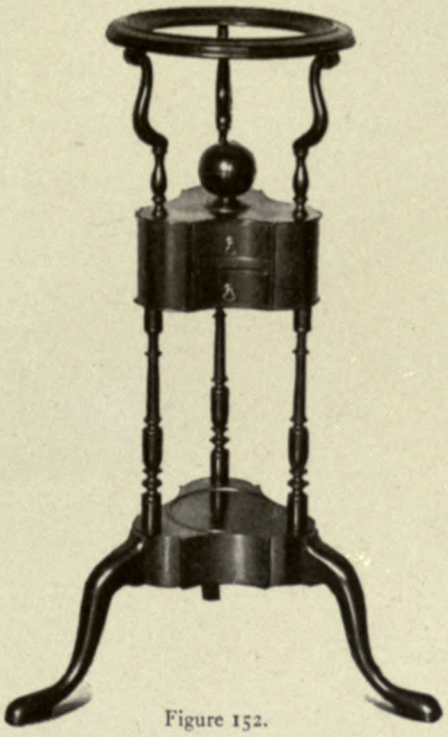


Figure 152.
Basin-Stand, 1725–50.

Figure 153.
Wash-Stand, 1790–1800.

are two small drawers and a soap-dish, and the rim at the top is intended for the basin. A basin-stand very similar to this is shown in miniature in the doll house (Figure 1).

Figure 153 shows a wash-stand or night table of a later period which is in the Blaney Collection. There are two drawers with veneered panels and below is a shelf with a nicely scalloped edge. Reeded columns extending from the top form the legs and support the piece.

A well-proportioned corner wash-stand of the Hepplewhite period is shown in Figure 154 and was the property of the late William G. Boardman, of Hartford. The front is swelled. At the corners of the doors are inlaid fans and a line of inlay is on the bottom.

Figures 155 and 156 show two examples of corner wash-stands of the period. Figure 155 has the long, tapering outstanding legs of the Hepplewhite period and Figure 156 is in the Sheraton style.

As bureaus are so commonly associated with mahogany, it will perhaps be well to say something of the history of the use of that wood for furniture in general. The tradition of its introduction into England by Sir Walter Raleigh,

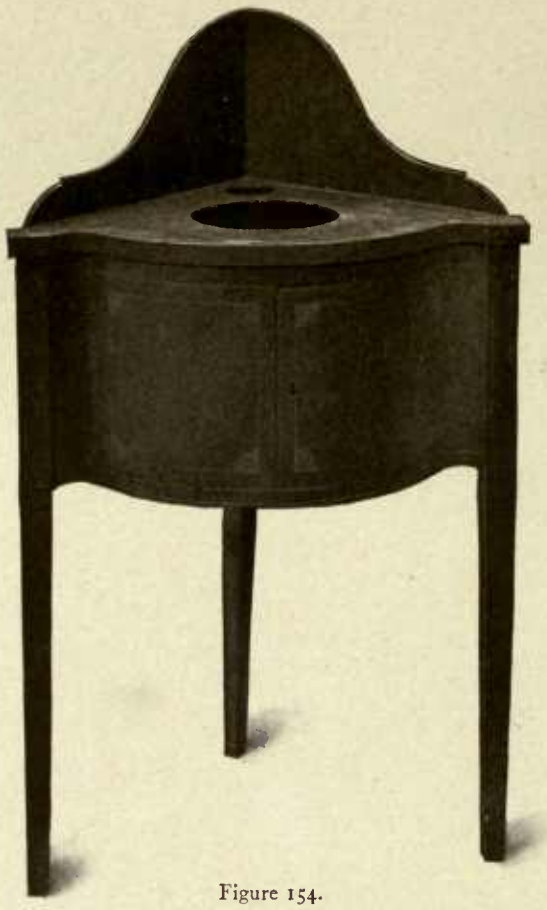


Figure 154.
Wash-Stand, 1790–1800.

in 1595, is quite generally accepted, and at the same time it is as generally believed that it was not used there to any extent until about 1720. It is not likely that the century which divides its discovery from its popular use was absolutely ignorant of it, and some pieces are now known to have been made of mahogany in England previous to 1700. As far as this country is concerned, there is no indication whatever that it was known or used much previous to 1700; none of the furniture, such as chairs, tables, or chests of drawers, which was made at this time, was made of mahogany, and there is no mention in the inventories or contemporary documents of any kind, that the writer has been able to find, of mahogany previous to

1700. At Philadelphia, in 1694, the inventory of a cabinet-maker named John Fellows contained the following list of material in a shop: "pyne loggs, walnutt loggs, pyne boards, walnutt planks, walnutt scantling, oak boards and cedar boards, one case of drawers, partlie made, stuff for a side table partlie made, stuff partlie wrought for a hall table, a parcel of brass work for drawers, four sutes of locks for chests of drawers, three dressing box locks"; but in 1720 Joseph Waite, also of Philadelphia, had in his shop "a chest of mahogany drawers unfinished."

Figure 155.
Wash-Stand, 1790–1800.

Figure 156.
Wash-Stand, 1790–1800.

Previous to this there is mention of a "broaken mahogany skreen" in the inventory of John Jones, in 1708, at Philadelphia, valued at two shillings. If we conclude, then, that the use of mahogany for furniture in this country was contemporaneous with the opening of the eighteenth century, we shall certainly place it early enough, and we are equally safe in concluding that it was not in general use earlier than 1720–30. The Boston *Evening Post* throughout the year 1741 advertises mahogany boards in large quantities, and after this time the newspapers and inventories frequently mention mahogany tables, chairs, and desks.

It may be well, while on this subject, to speak here of the difference between the old mahogany and the new. There are in the market to-day in commonest use two kinds of mahogany. One, from Mexico, is quite a soft wood, and light in colour, which does not darken with age, and consequently must be stained. It weighs but about two and a half pounds to a square foot, an inch in thickness, while West Indian mahogany weighs about six pounds. The other kind of mahog-

any is from Honduras, and is even softer than the Mexican, with a much coarser grain. It is therefore often possible to tell by the weight of a piece of furniture whether it is old or new, and this is particularly true in respect to chairs.

The best mahogany to-day, as well as in former days, comes from the West Indies, and is sometimes called Spanish mahogany. There is also a very beautiful grained mahogany now in the market coming from Africa.

IV

CUPBOARDS AND SIDEBOARDS

AT the time when the American colonies were settled, cupboards had been in common use for generations. As the name implies, they were originally "bordes" on which to set drinking-cups. The earliest of these cupboards now known are constructed with shelves arranged like steps, and having often a "tremor" or canopy of wood; they are Gothic in style, and are spoken of sometimes as ambries or almeries, the names long used in the churches for a niche or cupboard near the altar, built to contain the utensils requisite for conducting worship.

The frequent mention of cupboards of all kinds throughout our probate records shows them to have been in very common use in all the colonies, and the spelling of the word is various enough to suit all tastes: cubboard, cubberd, cubbord, cubbert, cupbard, and cubart are some of the spellings employed. Court, wainscot, livery, standing, hanging, press, joined, plain, great, and painted are the descriptions most often met with. Court and livery, the words most often used in connection with the cupboards of New England and the South, seem to have lost their original meanings sometime before their use in this country. It is fair to suppose that they must have had some definite descriptive meanings when first applied, and these seem to have been derived from the French words *court* and *livrer*, *court* meaning low or short, and pointing to the conclusion that this must have been a low piece of furniture much like a modern serving-table. *Livrer* has been variously translated to mean service and delivery, perhaps referring to a custom in vogue during the fifteenth and sixteenth centuries of delivering to the household the rations required during the day and night. An old English dictionary defines livery as "something given out in stated quantities at stated times." For a note on the word cupboard in the "Promptuarium Parvulorum Clericorum," published by Wynkyn de Worde in 1510, and republished by the Camden Society in 1865, reads as follows: "The livery cupboard often mentioned in accounts and ordinances of the household was open and furnished with shelves whereon the ration called a livery allowed to each member of the house-

hold was placed." The English inventory records throughout the sixteenth century, published by the Surtees and Camden societies, make frequent mention of court and livery cupboards, but their values, even in the estates of persons of consequence, are so exceedingly low as to indicate that they must have been very simple in style and workmanship, hardly more than shelves supported by a frame.

We have found no examples of American livery cupboards, although mention is made of them in the inventories. It is probable, therefore, that they were so simple that they were not preserved, or that the name was used indiscriminately by the persons making the inventories with court and press cupboards.

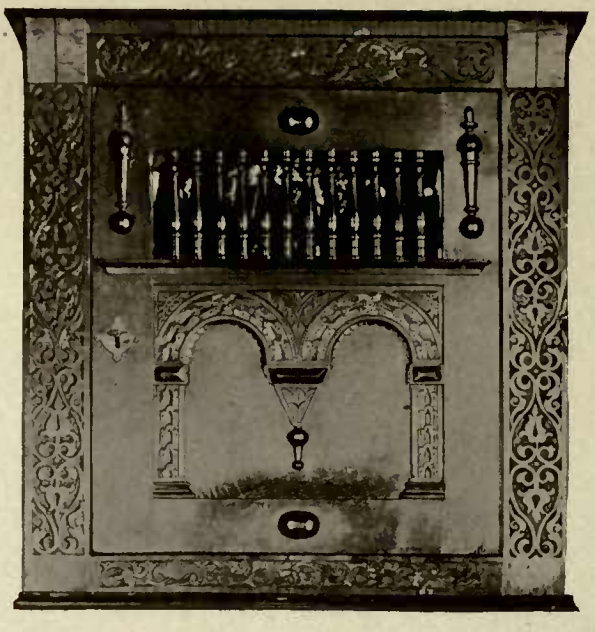


Figure 157.
Livery Cupboard, last quarter seventeenth century.

Figure 157 shows a small livery cupboard from the Bulkeley Collection. The stiles and rails are carved in a foliated design similar to the design found on some of the chests. The lower part of the door is in the shape of a double arch, a pendant being substituted for the pilaster in the centre. The pilaster and arches are carved in an imbricated design and in the spandrels are carved foliations. The inner edges of the intrados are scalloped. The upper section of the door is open to admit of the free circulation of air and the space is filled in with balusters, and split balusters and turtle-back bosses ornament the surface. Inside are shelves. The design of this piece shows that it is late.

The picture of the dining-hall at Christ Church College, Oxford (Figure 158), shows a court cupboard beneath the window, which must have been far finer than

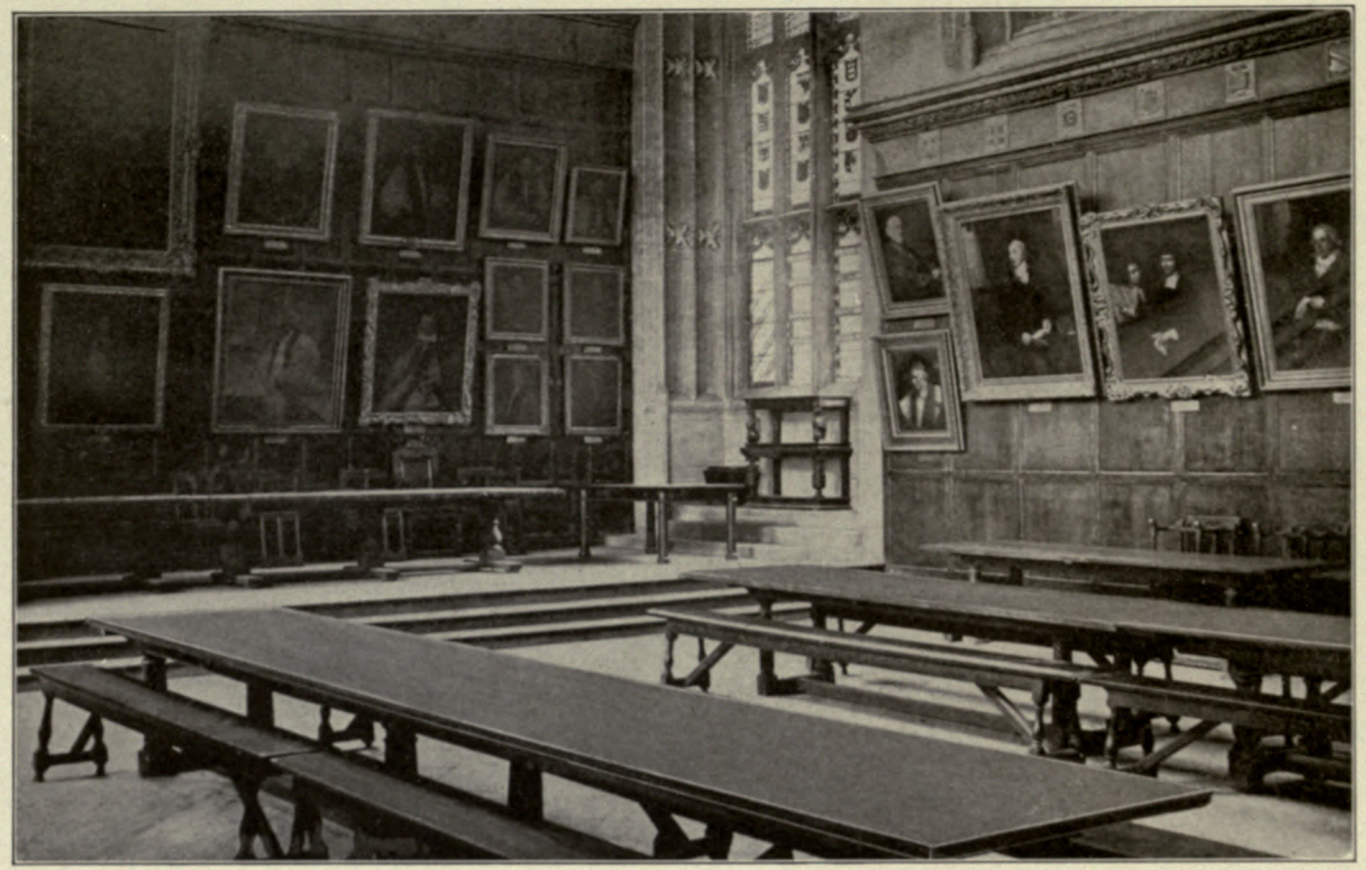


Figure 158.

Dining-Hall, Christ Church College, Oxford.
(Showing cupboard beneath windows.)

the bulk of those of the time to which it belongs (sixteenth century). The upper shelf will be seen to be supported by well-carved dragons, the lower by pilasters carved after the manner of Elizabethan pieces, and the centre shelf is ornamented with deeply carved godrooning. This cupboard doubtless represents very fairly the style in which cupboards were built during the fifteenth and sixteenth centuries. Toward the close of the sixteenth century the English records show the court and livery cupboards to have increased in value, and this undoubtedly means that these pieces had been elaborated in some way, probably by the addition of enclosures in the form of cupboards and drawers and also by the addition of ornaments in the form of carving and inlay. This we know to be true, for a number of cupboards dating early in the seventeenth century are preserved in the collections of English museums which have enclosures and drawers and are carved and inlaid.

A very few specimens of cupboards with only the upper portion enclosed remain in this country, and the theory that the court cupboard has evolved from open shelves to the fully enclosed cupboards, of which comparatively large numbers remain, is well supported. The upper portion, as we have seen, was first enclosed, the lower remaining an open shelf; then a drawer was added below the middle shelf, and, finally, the lower portion was entirely enclosed, first with cupboards and then with drawers. Properly speaking, then, the terms court and livery do not apply to the cupboards which are to be found in this country, which are, technically speaking, press cupboards, that is, enclosed with doors; but there is every reason to think that these press cupboards were referred to as court and livery, for there is express mention of court cupboards with drawers and livery cupboards with drawers, which are not qualifications of real court or livery cupboards.

As far as this country is concerned, court and livery are used quite interchangeably, if one may judge from values given, for the prices of both are equally small or large, as the case may be: a court cupboard at Salem in 1647, 14s.; a livery cupboard at the same place in 1656, 18s.; a livery cupboard and cloth in 1674, £1 5s.; a court cupboard and cloth at Boston in 1700, £1; a court cupboard with a drawer at Boston in 1658, 16s.; a livery cupboard with drawers, 1666, 10s.

The cloth was mentioned quite as often with court as with livery, and suggests that their make-up must have been much the same. There is no mention of either court or livery cupboards in the early New York records, and the *kasses* or cupboards in use among the Dutch will be spoken of separately.

The Southern records contain quite frequent mention of both court and livery cupboards, but, as far as the writer has been able to determine, these pieces have utterly disappeared, and it may be assumed that they were in character and material the same class of furniture as those remaining in New England, as the source of supply for North and South was the same.

The wood is usually oak, with pine freely used for the cupboard tops, bottoms, and backs, and for the bottoms of the drawers when drawers are used. In the panelled cupboards the mouldings are occasionally found of cedar, but are more often of pine, beech, or maple, painted, and the turned ornaments, drops, nail-heads, turtle-backs, and triglyphs are of the same woods, also painted. The predominance of American oak in the construction of these cupboards denotes,

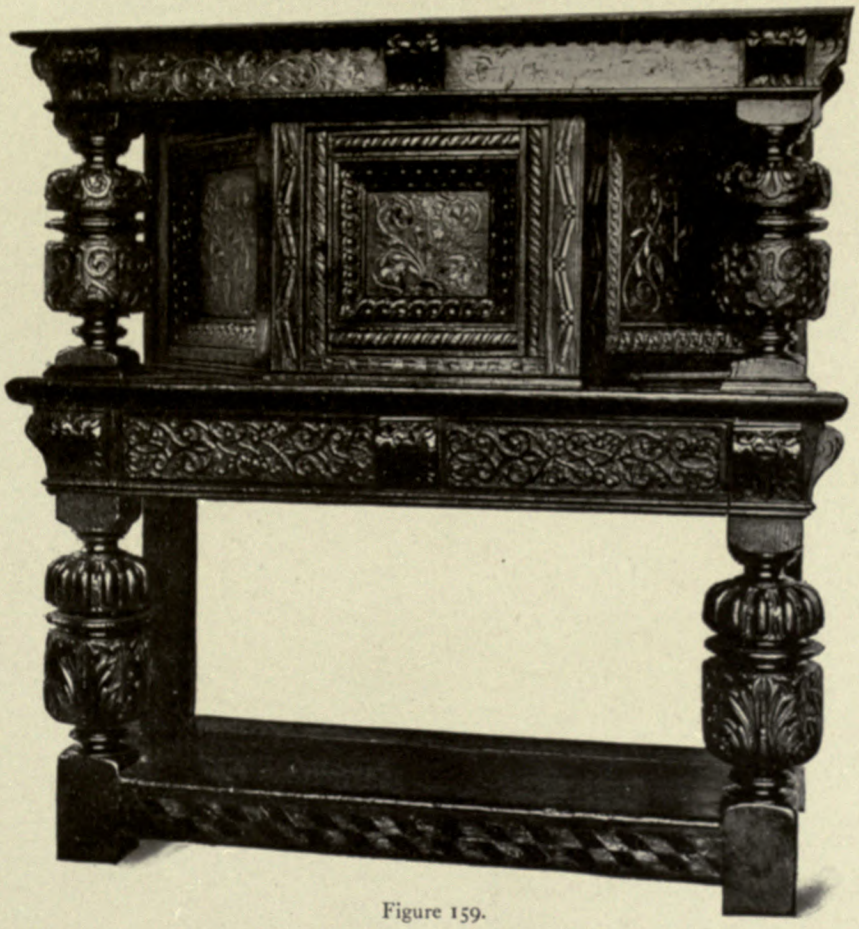


Figure 159.
Court Cupboard, about 1600.

of course, their manufacture here, and as they are such bulky, difficult pieces to transport, it would seem likely that comparatively few of them were brought over. The tops are finished with a thumb-nail moulding similar to that found on the chests.

Figure 159 shows a very beautiful court cupboard, the property of the Metropolitan Museum of Art. The lower section is open and in the upper section is a cupboard with splayed sides. The ends are supported by large, bulbous, turned columns similar to those found on the feet of tables of the Elizabethan period.

(See Figure 674.) The surfaces of the upper pair are carved in an arabesque design and the upper surfaces of the lower pair are godrooned, while the lower section is carved in an acanthus-leaf design. Beautifully carved corbels are placed beneath each of the two boards. On the drawer is a well-executed arabesque design. The top rail is ornamented with a spray of flowers and leaves, and on each of the panels is inlaid a floral spray. The mouldings about the panels are carved in a guilloche design. On the lower rail is inlaid a checker-board design. This is one of the

Figure 160.
Court Cupboard, third quarter seventeenth century.

most beautiful court cupboards that has come under the writer's observation and is, of course, English, dating about 1600.

Figure 160 shows an American example of a court cupboard in the Bolles Collection, and its plainness is in striking contrast to the English piece shown in the foregoing figure. There is no carving on the piece, the ornamentation being obtained entirely by split spindles and bosses applied. The cupboard has splayed sides, and each panel is in an arched design from the centre of which is a pendent split spindle. The drawer front is a large torus moulding. Cupboards open below are very rarely found in this country. The arching and construction of this piece indicated that it was made in the third quarter of the seventeenth century.

The best American court cupboard that has come under the writer's observation is shown in Figure 161 and is in the Bolles Collection, the property of the Metropolitan Museum of Art. At the top is a moulding cut to resemble blocks with a serrated lower edge, and three large corbels, between which are pairs of rectangular bosses with chamfered edges. The sides are finished as the front. The recessed portion is straight and contains two cupboards; the doors of each are

Figure 161.
Court Cupboard, third quarter seventeenth century.

panelled in lozenge shape with a nail-head boss in the centre, and between the doors is a panel in arch form with split-spindle bosses. At each end is a cruciform panel with two small panels below. The lower moulding is cut in pairs of small vertical lines, a serrated line in scratch carving and the block design which appears above. Below the cupboard shelf is the same moulding that appears at the top. There are two drawers with a pair of split-spindle bosses at either side and in the centre. The skirt is cut in ogee curves and the straight legs have been slightly cut off.

Figure 162 shows a press cupboard constructed in the way most commonly employed. The cupboard in the upper portion is splayed at the corners and the overhanging cornice is supported by heavy turned posts. The torus moulded drawer is well carved in the familiar foliated design, as is also the top rail. The lower section is entirely enclosed with doors panelled in the simplest manner and the stiles and rails are perfectly plain. The panels on the upper cupboard are practically in the same design as those shown in the foregoing figure, and it is of about the same date.

Figure 162.
Press Cupboard, third quarter seventeenth century.

Figure 163 shows a beautiful press cupboard in the Bulkeley Collection. It is constructed in the usual way, *i. e.*, the upper cupboard having splayed sides, the torus moulded drawer, and a lower cupboard. The top rail is well carved in a foliated scroll design; at the corners and centre are applied ornaments known as nail-heads, taking the place of corbels. Under the top is a series of small corbels closely resembling a dentil cornice. The door panel of the upper cupboard is carved in a design of one large and four small circles with a rosette in each with foliation between. The side panels are double and in the designs of rosettes and foliation, while at the back is a band of foliated scrolls. On the moulded drawer is again the foliated scroll. On each outer stile are carved six rosettes and on the centre stile a guilloche design. On the lower rail is a lunette design. The panels of the door are carved in a waving circular design with foliations.

Such examples of carving as that last shown make it appear rather remarkable that the New England inventories do not mention carving in connection with cupboards and only very occasionally in the description of chests; it would seem that the original cost of such work as these cupboards show would necessarily be high; but on looking through a long list of cupboard values taken at Plymouth, Salem, Boston, Philadelphia, and Yorktown, the values vary, as a rule, from

Figure 163.
Press Cupboard, 1660–80.

5s. to £1 5s., and valuations above these figures are very rare. An entry of a "court cubbert" at Boston, 1681, places the value at £4, and at Yorktown a court cupboard with drawers, in 1657, is valued at £5; at Salem, in 1733, we find "one best cupboard £3," and the "next best, £2"; but the currency inflation suffered at this time in Massachusetts may bring the actual value of the last-named down to the average. The inside arrangement of these cupboards does not vary much. The upper cupboard is usually open—that is, without shelves—but sometimes has

a shelf in the centre; and when the cornice at the top is not a drawer it often has a shelf concealed which is reached through the cupboard. The lower cupboard has from one to three long shelves. These cupboards, as well as the joined oak furniture in general, are fastened together mortise and tenon fashion with wooden pegs throughout; no nails whatever were used in them.

Figure 164.
Press Cupboard, 1660–80.

A press cupboard somewhat similar to the one just described is shown in Figure 164 and was the property of the late Walter Hosmer. The construction is practically the same, except that the drawer is straight instead of having a torus moulding, and it stands on ball feet. The upper rail is carved in a foliated scroll design separated by well-carved corbels, and a dentil cornice finishes the top. The door of the upper cupboard is in a very good design of entwined foliated scrolls, and on all the stiles is laurelling with rosettes. The side panels are double, as in the preceding piece, carved with rosettes. The drawer and lower panels are carved in a double foliated scroll design, and corbels finish the top of the stiles and centre of the drawer. On the stiles on either side of the door is nicked carving.

The wide outstanding moulding and the ball feet will be observed. The turned columns are of oak instead of pine, painted, which is the manner common on American cupboards, and a semi-classic effect is given by the crude Ionic capitals with which they are finished. The cupboard is of American white-oak and

Figure 165.
Press Cupboard, last quarter seventeenth century.

of unusual size, being 5 feet 1½ inches high; the lower section being 3 feet in height, 4 feet wide, and 21 inches deep; the upper part, 2 feet 1½ inches high and 18¾ inches deep.

Figure 165 shows a very good example of a panelled press cupboard dating in the last quarter of the seventeenth century. It is constructed in the same way as has been described with regard to the preceding pieces. The raised panels

on the doors suggest the panels on the chest (Figure 25). The drawer fronts and the centre of each panel are inlaid in checker-board design. This inlay is quite often found in the better cupboards abroad, but it is not very common in this country. The top rail and the tops of the stiles of the lower part are finished with corbels and the surfaces are embellished with split spindles and bosses. This cupboard was found neglected in a stable some years ago and carefully restored; but the feet, which are new, should have been of the ball variety illustrated in Figure 164, for, almost without exception, chests and cupboards having the wide outstanding moulding at the bottom have these ball feet, while the straight feet are merely the continuation of the stiles and uninterrupted by any moulding in most cases.

The feet of chests and cupboards being often missing, it may be of service to collectors to know that if the place where the feet were applied originally can be examined, the presence of an auger-hole with rounded end denotes the use of a very old style of instrument, for the modern auger leaves a straight surface where it finishes a hole. The ball feet were furnished with dowel-pins which fitted into the holes.

The cupboard from Mr. Erving's Collection, shown in Figure 166, has come to be quite generally known among collectors as the Connecticut cupboard, for a number of them have been found in Connecticut and the writer has been unable to trace any that have been found elsewhere.

This cupboard differs from those previously shown, in that the upper cupboard instead of being splayed is recessed, making a shallow cupboard the entire width of the piece. In place of corbels on the top rail are carved tulip designs. The two outer panels on the upper cupboard are doors, the centre being stationary. The surfaces of these panels are ornamented with bosses and split spindles, and at the centre between the two posts is a pendant. The drawer is panelled and has applied turtle-back ornaments on the surface. The lower panels, it will be seen, are in the same design as that found on the Connecticut chests (Figure 18). The stiles are ornamented with strap work and split spindles. Cupboards are occasionally met with in which both upper and lower sections are recessed, the lower cupboard finished in the same manner as the upper, and also having the turned posts at the corners. A drawer sometimes is added at the bottom. A cupboard of this description is in the Waters Collection at Salem, Massachusetts.

Figure 167 shows a press cupboard, the property of Mr. George Dudley Seymour, of New Haven, which is constructed in the same way as that shown in the preceding figure. On the rail under the top are three groups of three applied rectangular bosses with chamfered sides. Under the upper and lower boards are the same kind of applied blocks, set diagonally, as appear on the preceding

Figure 166.

Press Cupboard, last quarter seventeenth century.

Figure 167.

Press Cupboard, last quarter seventeenth century.

cupboard. The upper cupboard has three panels, the outer ones blocked in the corners and the centre one blocked in the corners and centre of the sides. A turtle-back boss is applied at the centre of each panel in both sections. The doors in the lower part are also constructed in the same manner as in the preceding figure but are without carving.

Figure 168.
Press Cupboard, last quarter seventeenth century.

Figure 168 shows a press cupboard, the property of Mr. Maxwell C. Greene, of Providence, which, although English, has been in this country from colonial times. The top edge is carved in a chevron design. Under the top are four corbels and the space between is ornamented with carved foliated scrolls. The upper cupboard is recessed and the top is supported by two columns turned in the vase-and-ring pattern. The two doors are panelled with blocks inserted in the corners

and a split spindle and two rosettes are applied on each. At the centre is carved a fleur-de-lis with a crown above. On the drawer front are two panels carved in the foliated scroll design. The two lower doors are panelled with blocks inserted on the four sides and on the panels are split spindles and rosettes. One large and two small split spindles finish each stile.

Figure 169.
Press Cupboard with three drawers, 1675–1700.

A very fine cupboard with drawers, known as the "Putnam cupboard," which was presented to the Essex Institute, Salem, by Miss Harriet Putnam Fowler, of Danvers, Massachusetts, a descendant of John Putnam, who settled in Salem about the year 1634, is shown in Figure 169. It differs from all the preceding in having the lower section entirely of drawers, a development which we may regard as the extreme to which these cupboards came, although a court

cupboard with three drawers is mentioned in a Boston inventory as early as 1677. The panelling on the drawers is especially fine, all the mouldings being of cedar. The first and second drawers are identically like the third and fourth drawers of Figure 49, and the bottom drawer is divided into three panels, the outer ones

Figure 170.
Press Cupboard with three drawers, 1699.

having the four sides indented and the centre one having blocks inserted at the centre of the sides and through the centre. The arch shape of the recessed panels of the cupboard portion would make it appear that this cupboard may be an early example of its kind. It probably dates in the last quarter of the seventeenth century. The piece is made in two parts, the cupboard proper and the drawer section separate.

Figure 170 shows an interesting cupboard with drawers in the Bolles Collection, owned by the Metropolitan Museum of Art. It is of American oak, and the maker apparently had in mind such a piece as is shown in the preceding figure. The three drawers are panelled in a simpler adaptation of the top drawer of Figure 169. The cupboard portion is also very similar, with the two arches on each side and split spindles. The supporting bulbous posts of each are turned in the same design. The chief differences are the designs of the panels on the cupboard door and the fact that the stiles on this piece are extended to form the feet, while in

Figure 171.
Press Cupboard with three drawers, 1690–1700.

the preceding cupboard the feet are onion-shaped and a moulding finishes the lower rail. This cupboard is dated 1699.

Figure 171 shows a late, rather crude cupboard with drawers in the Bolles Collection. The workman had rather pretentious ideas which he was incapable of executing. The general proportions of the piece are good, but the carving is shallow and lacks the freedom of line found on the Bulkeley cupboard (Figure 163) which it quite closely resembles. The top rail is finished with a dentil cornice and three nail-head bosses take the place of the corbels. The spaces between are crudely carved in foliated scrolls. The panels of the cupboard and the two lower

drawers are painted in circles in red and white with nebuly or waving parallel lines within and surrounding the circles, giving a rather startling effect. The frame of the cupboard door and the stiles of the lower portion of the piece are carved in a foliated design. The upper drawer is slightly rounded, carved in a design of double foliated scrolls and circles. Within each of the outer circles is carved a four-leaf flower, which is represented in paint on the panels of the cupboard, and within the centre circle is an eight-looped decoration. The skirt is serrated. Quite a number of chests and cupboards have been found in New England painted in a

Figure 172.
Wainscot Cupboard, 1675–1700.

similar fashion, but it is extremely difficult to determine what design it is intended to represent. The paint on this piece has been restored, but the writer saw the piece in the rough before restoration, and there is no doubt that it is restored correctly but probably too brilliantly.

Figure 172 shows a wainscot or joint cupboard in the collection of Mr. H. W. Erving, which is made throughout of oak, no pine whatever appearing in its construction, a fact quite noteworthy, as the wood is American oak, and most American pieces show pine, while the majority of English pieces are much more sparing in the use of it. The cupboard is divided at the centre, and a long drawer runs across the bottom, the mouldings on this drawer being worked on, not applied as

is usual. The stiles may have originally had turned ornaments, but the piece shows no evidence of having been painted. Its date is about 1675–1700.

Cupboards of this variety, with panelling in various geometrical designs, are very often constructed with the receding portions of the panel in pine, and painted black, and with the mouldings painted red.

Figure 173 shows a piece very rarely found in this country which belonged to the late Walter Hosmer, of Wethersfield, Connecticut, which may, perhaps, be

Figure 173.
Cupboard of Drawers, 1680–1700.

such a piece as was referred to in several Yorktown (Virginia) inventories before 1700—"a cupboard of drawers." It is 53 inches high, 43 inches wide, and 30 inches deep, and is made in two sections, as were the high chests of drawers and the cupboard last shown. The upper section consists of two drawers, one about 4½ inches wide, extending entirely across the front just beneath the moulding, and a larger drawer 10½ inches wide. The lower section is in appearance a cupboard, the doors enclosing three long drawers. The wood is English oak, and the face of the centre panels and the entire front of the narrow drawer, as well as the face of the applied ornaments of the upper section, are veneered with snake-wood, an extremely hard wood growing in Brazil. The mouldings are cedar, and there

is no paint on the piece, except on the turned ornaments, which are painted black. The knob handles are of bone and the drop handles on the enclosed drawers are of iron. This piece was found in Connecticut, but is undoubtedly of English origin.

Cupboard cloths and cushions are mentioned frequently in all the records, and often inventoried separately as articles of considerable value, sometimes higher than the cupboard itself. We know that the cupboard tops were used for the display of china, pewter, and glass, for this is often included in the appraised value of the cupboard; therefore the cupboard cloths or carpets are easily accounted for, as covers made of various materials (linen, tapestry, and needlework are some of the kinds mentioned) would very naturally have been in use. But what a cupboard cushion could be does not at first appear, as there seems to have been no cupboard that could possibly have been used as a seat, and cushions meant cushions in those days as now, and are almost invariably mentioned with joined chairs and settles. The only solution for the riddle of the cushion on the cupboard seems to be that the cushion was probably a very thin one, placed over or under the cloth as a protection to the china and glass against striking a hard surface with force enough to break or injure it.

The cupboards discussed so far in this chapter represent the kind of furniture with which the homes of the seventeenth century in this country were furnished, and to the average American of the present day are absolutely unknown.

The consensus of opinion among students of the subject is that the design for the wainscot cupboards came from Germany, and Herr von Falke, in his lectures on "Art in the House," shows a few designs for German Renaissance sideboards, mostly from the designs of Hans Vriedeman de Vries (painter, designer, and architect, born at Leeuwarden, in Friesland, 1527; died at Antwerp some time after 1604), which may easily have been the models for the heavily panelled cupboards so common here. The taste for the brilliant colours with which the cupboards were sometimes stained and painted probably also came from the Germans, for Dr. von Falke remarks that the magnificent inlay in coloured woods, metals, and precious stones achieved by the great artists of Italy and Spain created a desire for these same colour effects without the same expense and skill, thus giving rise to the use of paint or stain among the German cabinet-makers of the seventeenth century. Practically all the American cupboards show traces of having their mouldings and turned ornaments painted, and the carved pieces, many of them, show the presence of a black stain or paint used as a background to set off the carving more effectively. A cupboard is occasionally found where judicious scraping will show the original ornament to have been principally a design in paint, simulating carving or panelling.

It has been previously remarked that the words court and livery do not appear in the inventory records at New York, and, likewise, the words oak and wainscot are almost entirely lacking. The word *kas*, sometimes spelled *kasse*,

appears very often, and this was the Dutch name for cupboard. The records speak of plain cupboards, great cupboards, walnut cupboards, great presses, Holland cupboards, cedar cupboards, and Dutch painted cupboards, and a search among the treasures of Dutch families in the vicinity of New York has not revealed a single oak piece or a cupboard in any way resembling the court and livery cupboards of New England.

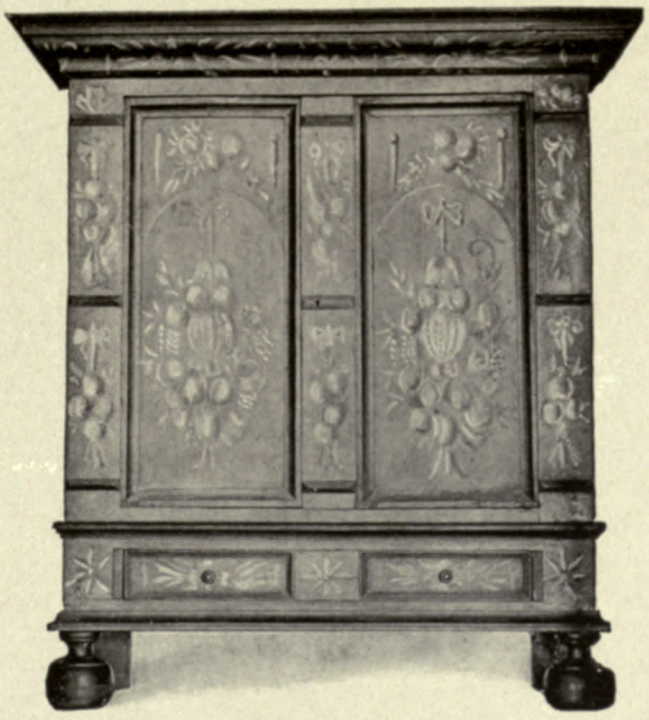


Figure 174.
Painted Kas, about 1700.

A Dutch painted cupboard, now preserved at the Van Cortlandt Mansion, Van Cortlandt Park, New York, is shown in Figure 174. The quaint designs in fruit and flowers are in shades of grey and seem never to have been tampered with. There is a long drawer across the bottom on side runners, and the cupboard doors conceal wide shelves. Kasses of this kind are made in three parts; the heavy cornice lifts off and the frame and drawer are separated from the cupboard proper. The cornice consists of a short cyma recta, a fillet, and a large cyma reversa. These kasses always stand on ball feet in the front, while the rear legs are simply an extension of the stiles. Many kasses are found in the neighbourhood of New York and in the Dutch settlements along the Hudson and in New Jersey. They are made of pine, cherry, maple, and walnut, and the doors are often panelled. A shallow drawer is sometimes found under the middle shelf.

A Dutch painted cupboard valued at £1 is mentioned in the New York inventories in 1702.

Figure 175 shows a kas in the possession of Mrs. Henry R. Beekman, of New York. The wood is walnut throughout, and the carving, which is well executed, is applied in the method common in such pieces. The cornice is heavier than in

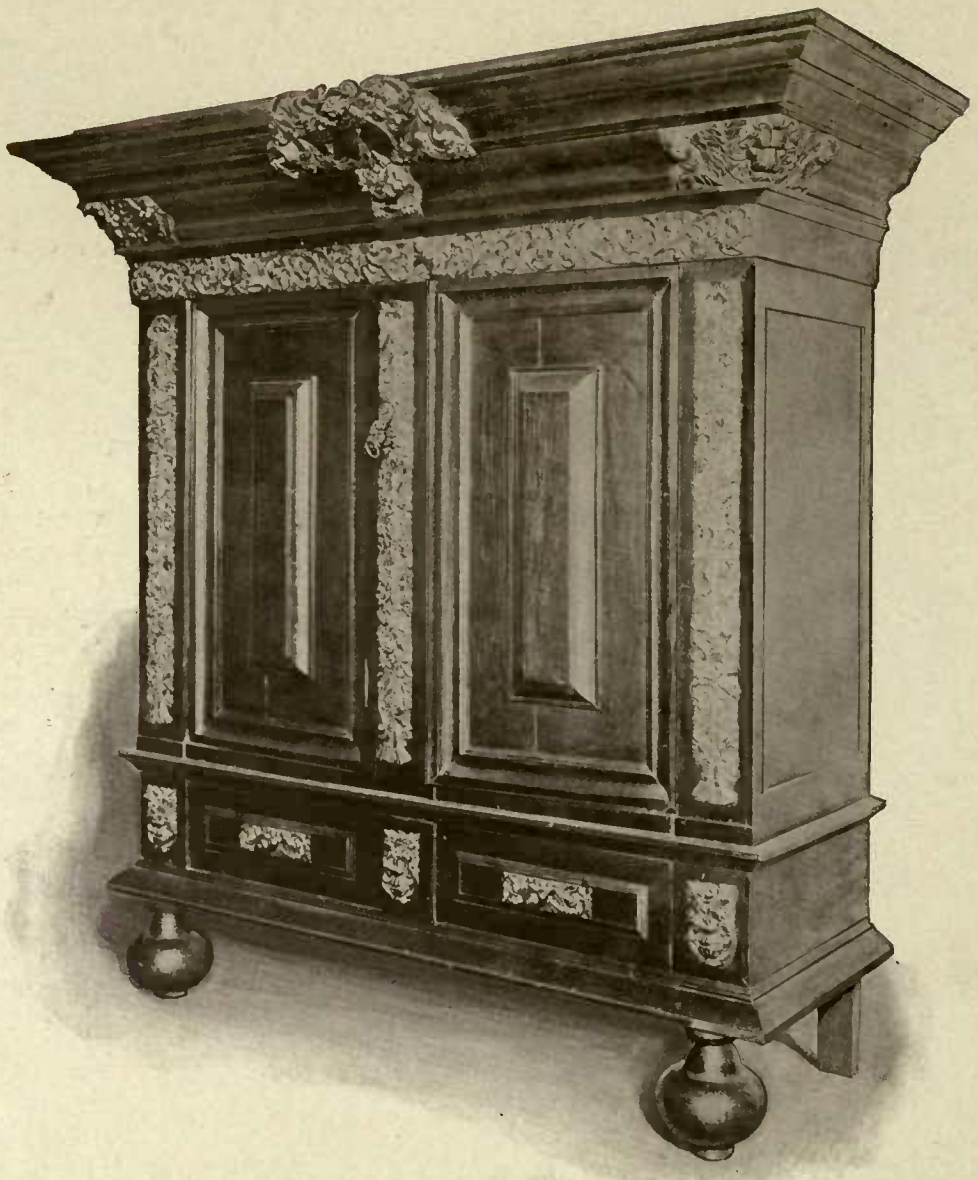


Figure 175.
Walnut Kas, about middle of seventeenth century.

the preceding figure and consists of a quarter-round, a fillet, a cyma recta, a fillet, a cove, a fillet, a cyma reversa, a fillet, and a cove. The dimensions are 7 feet 3 inches in height, 6 feet 2½ inches in width. The cornice overhanging measures 8 inches and the ball feet are 9 inches in diameter. The wide drawer at the bottom is on side runners, and the inside shelves, three in number, are each

finished with a 3-inch drawer, also on side runners. This kas probably represents the finest of the cupboards in use among the Dutch, and the tradition in the Beekman family is that it came to New York with the first Beekman in Governor Stuyvesant's ship in the year 1647. The piece is of Holland origin and could date as early as the tradition states.

The records of New York speak of great black walnut kasses, referring to such cupboards as this.

So far as the writer can ascertain, these kasses were the only style of large cupboard used by the Dutch in this country, and their character is certainly quite different from that of similar pieces in the New England colonies.

An interesting little piece of Dutch carving found at Coxsackie, New York, which now belongs to the writer, is shown in Figure 176. The wood is beech, and the design is what is known as Friesland carving and is not common in this country. The three narrow shelves are each pierced with five oval openings designed to hold spoons. The wood of the shelves around these openings is much worn by long years of use. These spoon-racks are mentioned in some of the early Dutch records, called by their Dutch name, *lepel-borties*. The Dutch, with their housewifely tastes, loved to have their walls adorned with bright pewter and china, and devised shelves of various kinds for the holding of these valued articles. "A painted wooden rack to sett china ware in" is mentioned at New York in 1696.

Figure 176.
Spoon-Rack, 1675–1700.

Something should perhaps be said of the length of time that early cupboards remained in fashion—much longer, no doubt, in the villages than in the towns, where a change of fashion was followed more closely. At Boston the records begin to speak of chests of drawers on frames about 1680, and we may date the decline of cupboards from this time, though in some parts of New England they continued to be made for some twenty years or more. A will dated at New York in 1708 specifies that the wife of the testator shall be allowed to take "a new cubbard that is now amaking by Mr. Shaveltie"; and Mrs. Vanderbilt's "Social History of Flatbush" mentions a Dutch cupboard which sold for £4 in 1790. At Philadelphia, which was not settled until 1682, the records make very little mention of cupboards. From 1683 until 1720 only six are found, all valued very low, and described as old or old-fashioned. On the other hand, chests of drawers and tables are freely mentioned, showing that the cupboards were superseded

by the high chests of drawers which came into use in the last quarter of the seventeenth century.

In New England and other portions of America not under direct Dutch influence were found cupboards which were used for much the same purpose as were kasses, and these continue to be occasionally found throughout the eighteenth century.

Probably the most important piece of American oak which has been found is the clothes press, illustrated as a frontispiece, which belongs to Mr. William F. J. Boardman, of Hartford, in whose family it has always been. The upper and lower panel sections conceal a closet with wooden pegs. The dimensions of the piece are as follows: Length 4 feet 10 inches, height 5 feet 6½ inches, depth 19 inches. The piece is of beautifully grained oak, except for the large panels, which are of pine, painted black. The nail-head applied ornaments are so placed as to appear to secure the panels to the surface, and the large panels are of unusual shape, redented at the corners and centres of the sides. The hinges are of wrought-iron in the form of a cock's head. Below the cupboard are two drawers placed side by side. This is the only fine example of a press cupboard found in this country known to the writer, and they are not common anywhere.

Figure 177 shows a panelled cupboard of walnut, the property of Mr. Charles R. Morson, of Brooklyn. The cornice consists of a quarter-round, a fillet, a cyma recta, a fillet, a cove, an astragal, and a fillet. The doors each have six bevelled panels and there are three panels on each end. The corners have square recessed edges with fluted quarter columns inserted. Below the cupboard are five drawers with overlapping edges, and the handles are of the early willow pattern. The piece stands on ogee bracket feet.

Another cupboard is shown in Figure 178. It is made of cherry in two carcasses, both sections having shelves concealed by doors. The cornice is unusual, consisting of a small fillet, a small cyma recta, a dentil moulding, a cyma recta, a dentil moulding, a cove, a quirk, an astragal, a fillet, a small cove, a dentil moulding, a fillet, and a small quarter-round. A dentil moulding finishes the under side of the moulding separating the two carcasses. There is one long narrow panel on each side of the doors, both top and bottom, and the doors are also panelled. The panels are all applied on the frame. The feet are of the ogee bracket type. The original H hinges and escutcheons appear on the piece. This cupboard is the property of the writer.

Figure 179 shows a wardrobe belonging to Mrs. Russell, of Woodstock, Connecticut. It is built exactly like the cabinet top of a scrutoire, and it belongs to the period of scroll-type high chests of drawers. Its dimensions are 6 feet 1 inch

Figure 177.
Walnut Cupboard, 1725–50.

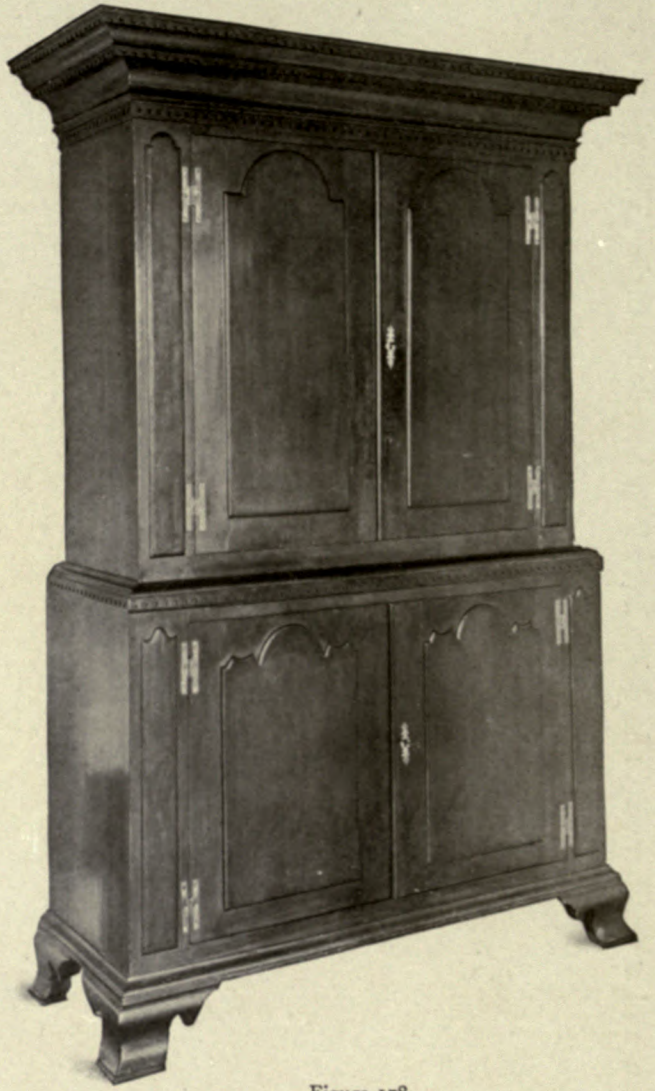


Figure 178.
Cherry Cupboard, 1725–50.

high, 3 feet 1½ inches wide, and 15½ inches deep. The cornice is composed of the usual mouldings of the period, a quarter-round, a fillet, a cove, an astragal, a fillet, and a small cove. The doors have long bevelled panels. The piece stands

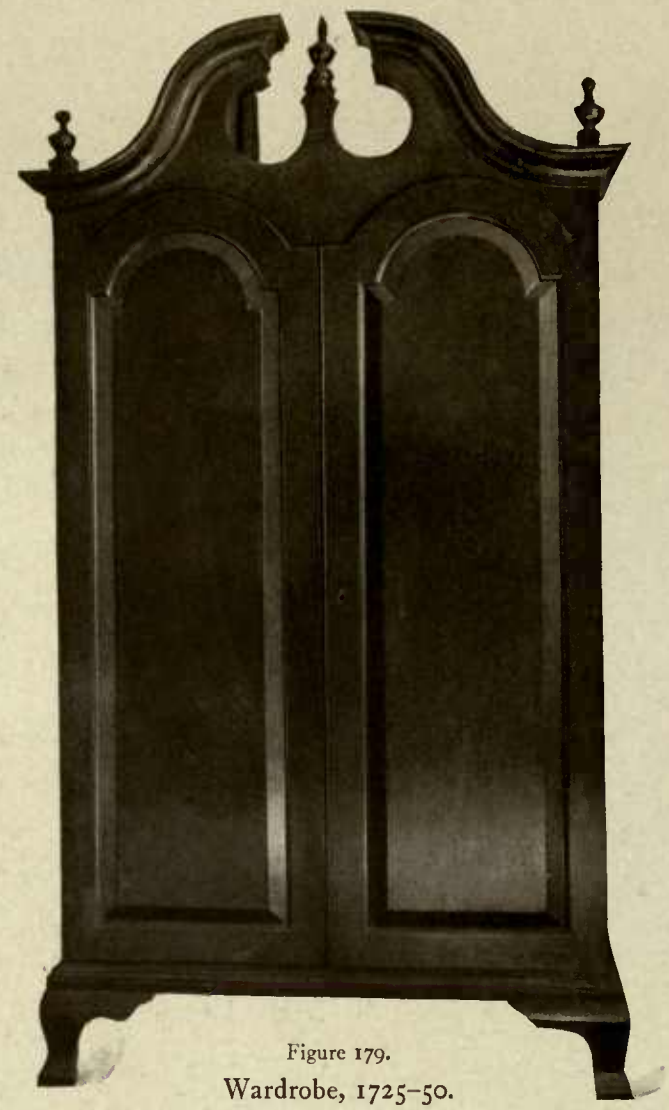


Figure 179.
Wardrobe, 1725–50.

on ogee bracket feet. This is the only wardrobe of this period which has come under the writer's observation, and down to the Empire period they are very scarce, probably because the houses had ample closet room.

Figure 180 shows a cupboard, the property of the Tiffany Studios. The cornice, which is in the form of a broken pediment, is composed of a fillet, a cyma recta, a fillet, a quarter-round, a dentil moulding, a cove, and an astragal. On the cyma recta is carved an acanthus-leaf design. Across the front is a fillet, a cyma recta, a fillet, a dentil moulding, and a cove. The latter is decorated with

arches and pendent drops. This form of ornament was quite frequently used during the Sheraton period (Figures 291 and 292), and is found in some houses

Figure 180.
Cupboard, 1780–90.

in this country dating about 1800. At each side are columns fluted about three-quarters of the way down, and then fluted and reeded. The capitals are of the Corinthian order. The corners of the lower carcass are carved to represent blocks

of stone, a not uncommon design of the period. In this carcass are two short and two long drawers, and the piece stands on straight bracket feet. The handles are of the open-work type.

Figure 181 shows a wardrobe of the Empire period, the property of Mrs. George Hyde Clark, of Cooperstown, New York. At either end is a plain column

Figure 181.
Wardrobe, 1810–20.

with a carved acanthus-leaf capital, and the front feet are carved to represent animals' claw feet. Many massive clothes presses, some much larger than these, are found in the Empire period and were possibly made to match a suite of bedroom furniture.

Figure 182 shows a dresser, the property of Miss C. M. Traver, of New York. The upper section is composed of three open shelves backed and surmounted by

a cornice composed of a quarter-round, a fillet, a cyma recta, a fillet, and a small cyma reversa. In the lower section are three drawers at the centre and

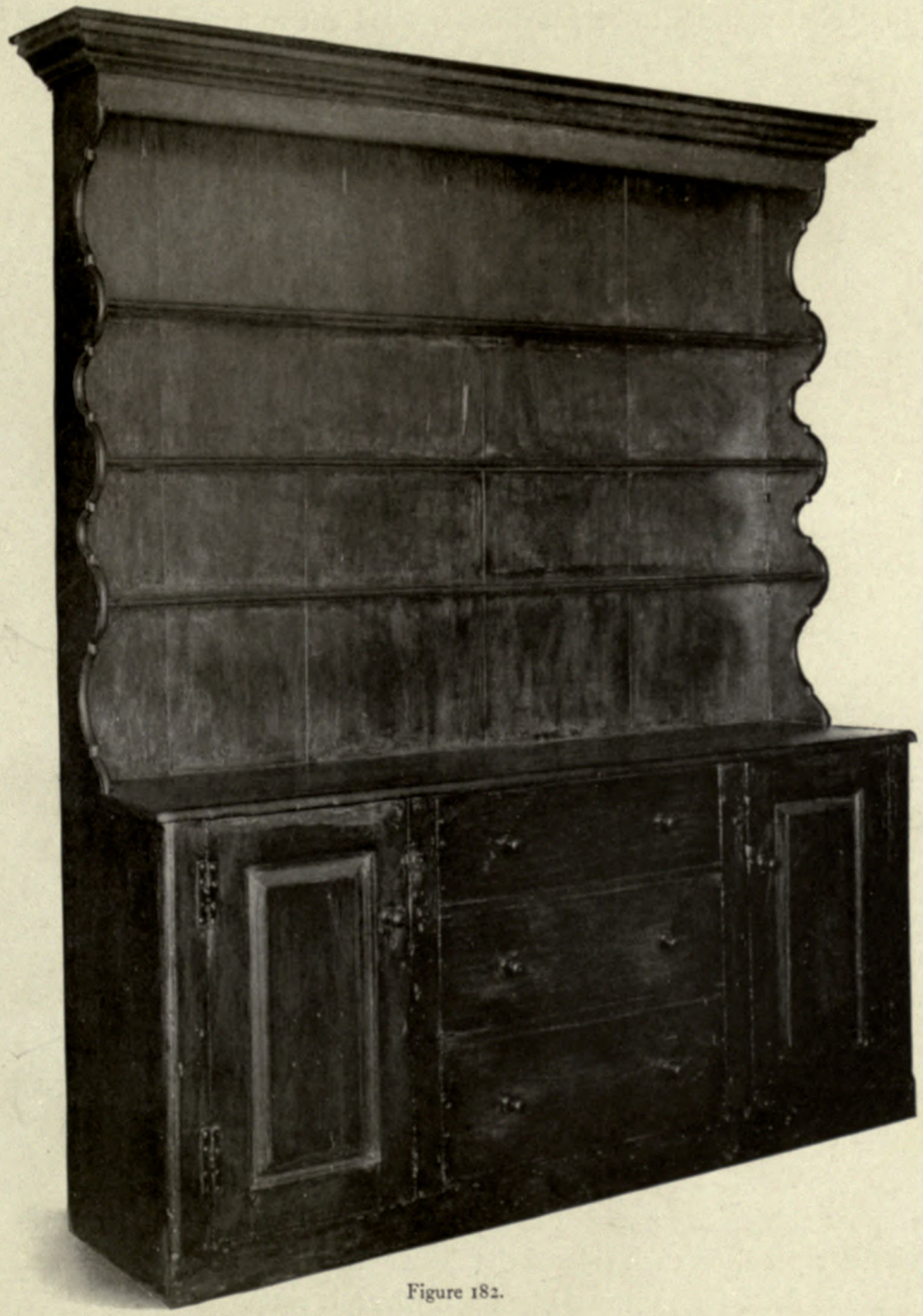


Figure 182.
Dresser, 1725–50.

a cupboard with panelled doors is at each end. The piece is made of pine throughout and was intended to be used to display china or pewter. It is of New York Dutch origin.

Figure 183 shows a side cupboard, the property of the writer. This piece differs from those shown in the succeeding figures in that it is a piece of furniture and not set into the wall. The cornice is a fillet, a cyma recta, a fillet, and a cyma reversa. What appears to be panelling is wood cut to resemble it. The opening

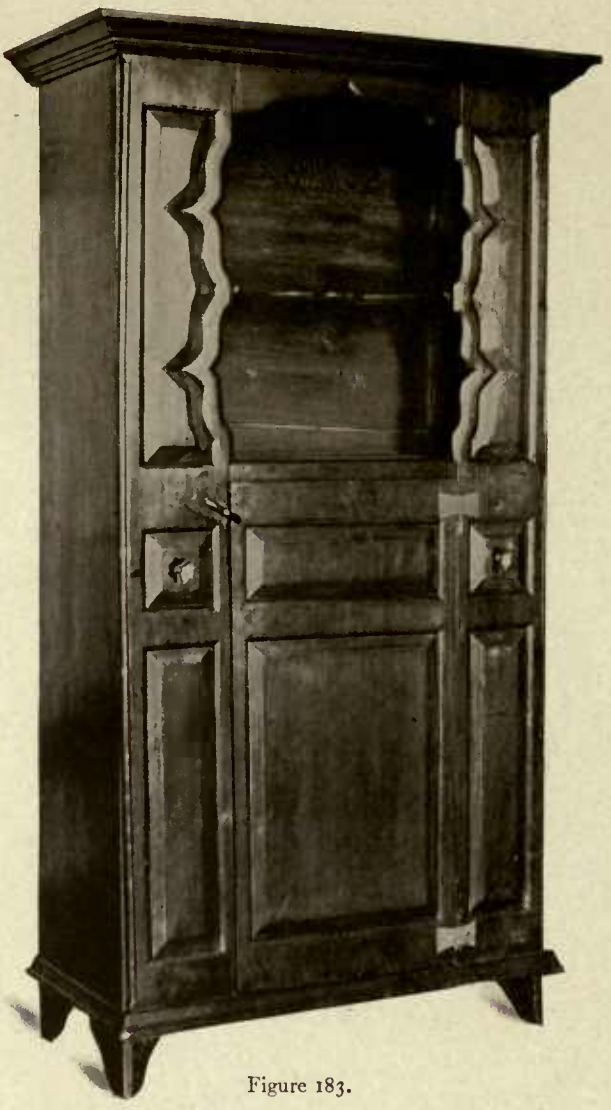


Figure 183.
Side Cupboard, about 1725.

of the upper section is composed of ogee or cyma curves, and a rosette is carved in the square panel on each side of the door. The sides are of American oak and extend to the floor, forming two legs upon which it rests.

A fine example of an early Georgian cupboard is shown in Figure 184. It was presented to the old Philadelphia Library Building by John Penn in 1738. The interrupted pediment is full-hooded; the mouldings are ornamented with carving in the acanthus-leaf and egg-and-dart designs, and the latter design frames

the door; the two fluted pilasters are well proportioned and appear to support the heavy pediment. At the centre is an urn with drapery.

About the years 1725–30 houses with panelled walls and with cupboards built in to match the panelling were quite generally the style throughout the colonies.

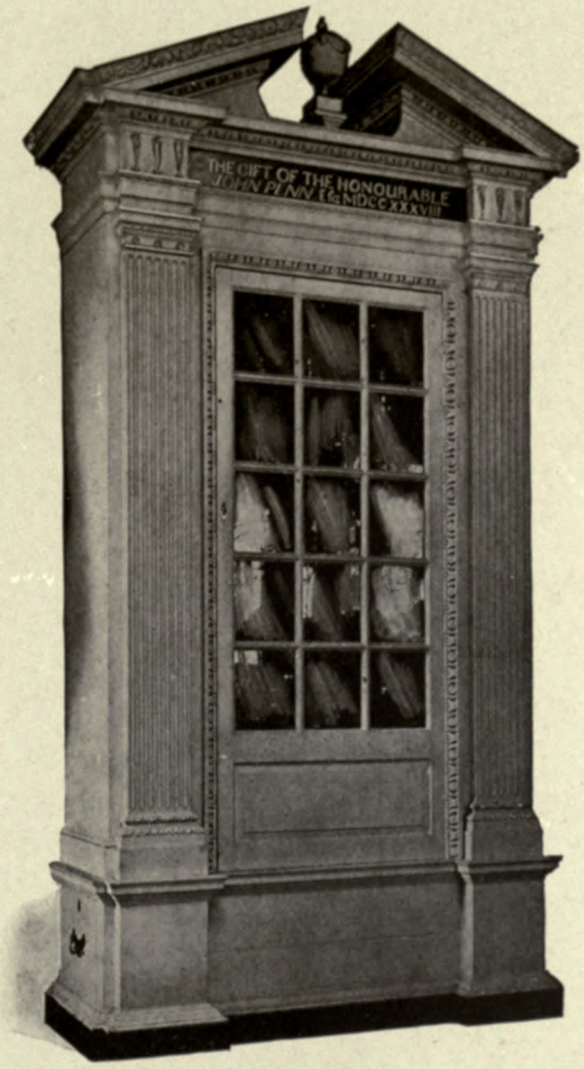


Figure 184.
Cupboard, 1738.

The majority of these cupboards were fastened into side walls and were not, therefore, movable; but some, especially in the South, were fine pieces of workmanship with scroll tops and detached. The dining-room often had a corner cupboard or buffet, while the house throughout was supplied liberally with cupboards skilfully placed in various ways in the panelling of the walls. Corner cupboards appear in the inventories earlier than buffets, and are evidently not the same thing, as their values are much lower; two at Boston, one in 1720 and the other in 1725, are valued, respectively, at 7s. and 5s., two at Philadelphia as late as 1750

are valued at 10s. and 12s., while buffets are almost invariably valued at more than a pound, and often at two or three pounds and higher. Thus at Yorktown, Virginia, are mentioned in 1745, "1 beaufet £1 10s," 1753, "1 unfinished beaufet £5 10s," and one in 1763 valued at £7 10s. The buffets were usually corner pieces, but sometimes recessed into the side walls. They were furnished with a door or doors, the upper portion of which was usually of glass and the lower panelled to

Figure 185.
Side Cupboard, 1725–50.

match the room. The shelves of the upper cupboard are cut in graceful curves, and the top at the back is often finished with a shell.

Figure 185 shows a side cupboard built into the Robinson house, at Saunderstown, Rhode Island. Inside are two fluted pilasters supporting the shell arch on each of which is carved a rosette. At the centre of the shell is also carved a large rosette. The interior of the cupboard is painted a greenish blue and seems to be in its original condition. The edges of the shell are gilt and

the top of the arch and rosette are red. In the spandrels of the cupboard outside are cupids painted in gilt.

Figure 186 shows a side cupboard and a portion of the panelling of a room which is the property of Mr. George S. Palmer, of New London. The upper door is of glass and the lower one is panelled. The top of the cupboard is carved in the

Figure 186.
Side Cupboard with panelling, style of about 1750.

scallop shell pattern. The method of doing this was to place a number of planks, one on the other, to the desired height and then carve out the shell. The cupboard, as is usual, is of pine and has never been painted. It is said to have come from a house built in 1785. The style of panelling, however, is earlier than that date, and one would expect to find such panelling about 1750.

A corner cupboard with panelled doors top and bottom is shown in Figure 187. The cupboard part sets back from the outside several inches, and fluted

pilasters support the top, which is carved in the scallop shell pattern, the edges of which and the pilasters do not show in this picture. The outer case of the cupboard is panelled, and large fluted pilasters run from the floor to the cornice. The cornice is in the familiar form already shown, a fillet, a large cyma recta, a fillet, and a small cyma reversa. This cupboard is the property of the writer.

Figure 188.
Corner Cupboard, 1725–50.

Figure 188 shows a corner cupboard similar to the foregoing, except that it has two glass doors covering the upper cupboard. The edge of the scallop shell shows very distinctly. The sides and front of the outer case are well panelled. This cupboard is the property of Mr. Albert H. Pitkin, of Hartford.

The corner cupboard shown in Figure 189 differs in some respects from those already described. The cupboard is flush with the outside edge of the case, instead of being recessed, as in the preceding cupboards, and is covered by a single large glass door. The closed cupboard below is very short and there is no panelling except on the doors. The inside is very beautiful; engaged fluted shafts standing on very high bases support the shell top, which is boldly carved, but its edges are left flat, probably because the frame of the door covers the edge when closed. At

Figure 187.
Corner Cupboard, 1725–50.

Figure 189.
Corner Cupboard, 1725–50.

the centre of the shell is carved an urn with foliations. This cupboard is the property of Mr. George M. Curtis, of Meriden, Connecticut.

Cupboards like those shown in the preceding figures were commonly called "Beaufatts," "beaufets," or "beaufats," and a village in the vicinity of Northampton, Massachusetts, has acquired the name "Beaufat" from the fact that one of these cupboards, which was considered quite remarkable, was built into a house there.

Figure 190.
Corner Cupboard, 1750–75.

Figure 191.
Corner Cupboard, 1750–75.

Figure 190 shows a corner cupboard, in Chippendale style, which is the property of the Metropolitan Museum of Art. The cornice, which is scrolled, consists of a fillet, a cyma recta, a fillet, a dentil moulding, a cyma recta, a fillet, an astragal, and a fillet. The sides are chamfered in the usual manner, and the cornice projects, giving the appearance of a pilaster. Across the top and at the sides are carved fret designs. The glass door is broken up into an oval and C scrolls in a very charming manner. Across the top of the base is a fret design suggestive of

the Gothic, and the chamfered edges are fluted. The moulding about the panel of the cupboard is carved in an acanthus-leaf design.

Figure 191 shows a corner cupboard which is the property of Mr. G. W. Walker. The scroll of the cornice is composed of a quarter-round, a fillet, and a

Figure 192.
Corner Cupboard, 1750–75.

cove, below which is a narrow reel and bead moulding which carries partly down the sides. The ends are chamfered. A simple panel moulding follows the lines of the door. There are two flush drawers in the lower part and below is a cupboard with two panelled doors. The feet are of the ogee bracket type.

Figure 192 shows a cupboard with a flat top, the property of Mr. Hollis French, of Boston. The sides are chamfered and there is a fluted pilaster, top

and bottom, on each side. The glass in the doors is plain, except that the upper series is domed. The panelled door below is perfectly plain.

A well-made mahogany inlaid corner cupboard is shown in Figure 193 and is the property of Mr. Robert H. Schutz, of Hartford. The moulding at the top

Figure 193.
Inlaid Corner Cupboard, 1790–1800.

Figure 194.
Corner Cupboard, 1800–10.

is very simple, consisting of a fillet and a cyma reversa. The top is scrolled and the inside ends are finished with rosettes inlaid in a star pattern. At the centre, above the doors, is an inlaid fleur-de-lis in a medallion, and about the doors is a delicate waving line of inlay. On the chamfered sides is inlaid a guilloche. There are three drawers in the lower part and two cupboard doors. In the centre of the latter are inlaid medallions.

Figure 194 shows another corner cupboard, the property of Mr. H. W. Erving, of Hartford. The cornice consists of a fillet, a cyma recta, a fillet, and a cove. A carved rosette finishes the inner ends of the scrolls. On either side of the upper and lower sections are spiral turned columns with capitals suggestive of the Ionic order, and the same capital finishes the front of the centre acroterium.

Figure 195.
Carved Corner Cupboard, about 1800.

Figure 195 shows a corner cupboard of pine very elaborately carved in Sheraton designs. The cornice is very similar to the mirrors of the period with pendent balls. Below this is a frieze of half-rosettes and rosettes, and below that is a raised lozenge-shaped border bordered by astragals. The stiles and chamfered ends are fluted, broken at the centre by rosettes, and across the base is a border composed of lozenges separated by two vertical pellets. The skirt is ornamented

with three rosettes. The front is convex and the glass is made on the curve. There are two doors at top and bottom, the centre glass and panel being stationary. At the centre is a drawer. The three panels in the lower part are ornamented with a border of reeding set at right angles to the stiles and rails. This piece is the property of the writer.

SIDEBOARDS

Sideboards, as we know them, are comparatively recent inventions belonging to the latter half of the eighteenth century. The court and livery cupboards were extensively used in the dining-rooms, or "parlours," as they were generally called, their drawers and compartments making a convenient storing-place for

Figure 196.
Oak Sideboard Table, 1690–1700.

linen and china, and their flat tops were commonly utilised for exhibiting the china, silver, and pewter. When the oak cupboards were no longer in favour, the corner cupboards or buffets replaced them and served the same purposes. During this time, however, when cupboards were in general use, there is occasionally mention of side tables and sideboard tables. At New York, in 1689, mention is made of "a sideboard table 15s"; in the same year "1 side table with a drawer" cost 18s.; and in 1677 "four sideboard cloths" are mentioned; and there is record at Boston, in 1707, of "a sideboard table 6s."

No oak sideboard tables of American manufacture have been found, but there is no reason to doubt that such as there were followed the fashion of the oak pieces with which they were contemporary.

Figure 196 shows an English-made sideboard table in the writer's possession which has all the characteristics of the oak period, the drawers being similar to

those on the oak chests of drawers (Figure 49). There are three drawers, all on side runners, and the fronts of the drawers are panelled in geometrical shapes. On the stiles are applied split spindles, and between each two panels of a drawer are a pair of split spindles in the same design but smaller. The edge of the top is finished with a thumb-nail moulding, and under the edge is a moulding composed of a fillet, a cyma recta, a fillet, and a small cyma recta. Above the legs is a fillet and cyma reversa moulding. The ends are panelled with bevelled edges; the two front legs are turned and the rear ones are an extension of the stiles.

About 1740 marble tables began to be mentioned as part of the dining-room furniture: Boston, 1741, "in ye parlour 1 marble slab and table"; in 1748, "in

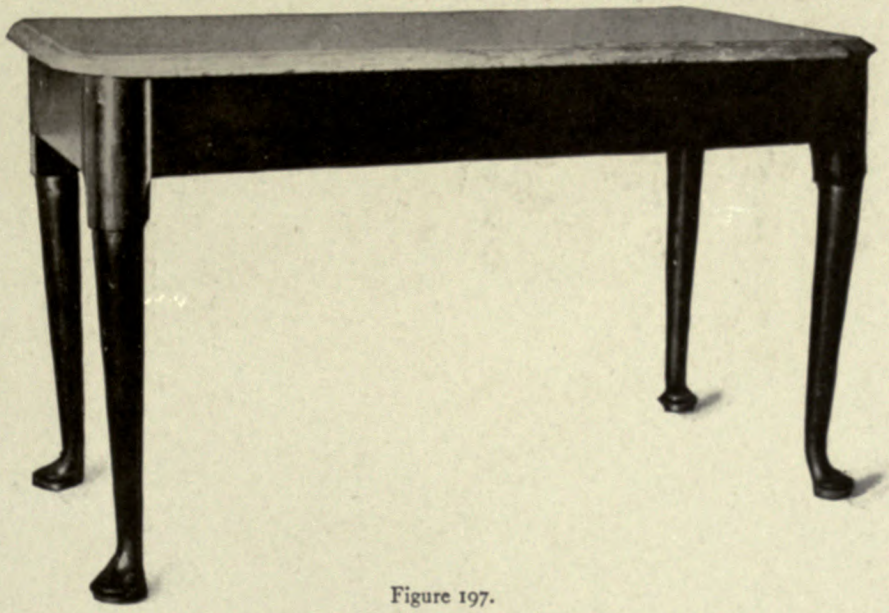


Figure 197.
Walnut Sideboard Table with marble top, 1720–40.

the parlour 1 marble table with mahogany frame"; in 1759, "in the dining room 1 marble table"; in 1767, "1 marble sideboard and frame"; and the Boston *Evening Post* for July, 1751, advertises "a variety of fashionable furniture including stone tables." Chippendale's designs, published in 1754, show no sideboards with drawers or cupboards, but sideboard tables having marble tops and elaborately carved mahogany frames. The fashion of making the sideboard tops of marble was certainly a practical one, far better adapted for serving purposes than the polished wood tops so sensitive to heat and moisture. As the English fashions were so closely followed here, the entries quoted above we believe to have reference to such marble-topped serving-tables as Chippendale made use of.

Figure 197 shows a marble-top sideboard table, the property of Mrs. Babbitt, of Wickford, Rhode Island. The legs are straight instead of bandy, with Dutch

feet, which is a form found in Rhode Island. The upper ends of the legs are not square where they become the stiles but remain rounded, and the marble top is cut to cover them. A number of marble tables of this type are known, and occasionally tables are found with imitation marble tops.

Figure 198 shows a sideboard table made of walnut. The frame is plain, but the flaring skirt is cut in scrolls and carved in leaf designs. At the centre is a well-carved shell and at each end is a rosette. The knees are carved in an acanthus-leaf pattern, and about half-way down the legs is carved a series of acanthus leaves supported by a rope moulding. Just above the feet is again carved an acanthus leaf, and the feet are of the animal's claw and ball type.

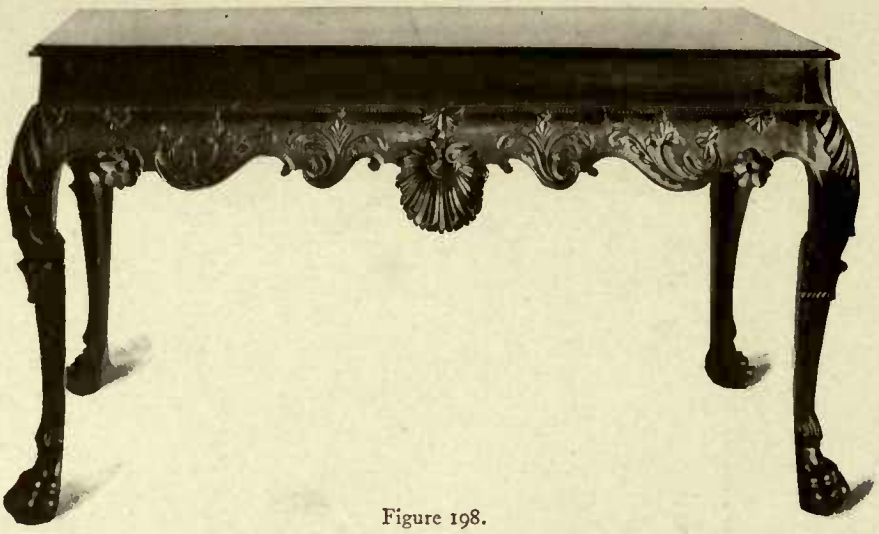


Figure 198.
Carved Sideboard Table, 1725–50.

An elaborately carved sideboard table with a marble top, the property of Mr. George S. Palmer, of New London, is shown in Figure 199. The frame is cut in a torus moulding and carved in a series of frets separated by foliated cartouches. Below is a small guilloche design and a reel and bead moulding. The skirt flares and is carved in a godrooned design with carved foliations at the centre. On the knees are carved acanthus leaves extending well down the legs, and the legs terminate in bird's claw and ball feet.

For the purpose of comparison, the Chippendale sideboard table (Figure 200) is shown. It is the property of Mr. Richard A. Canfield. The design is taken from Plate LXI of Chippendale's "Director," third edition, which bears the date of 1760. The only marked difference between the pieces is that this one has four

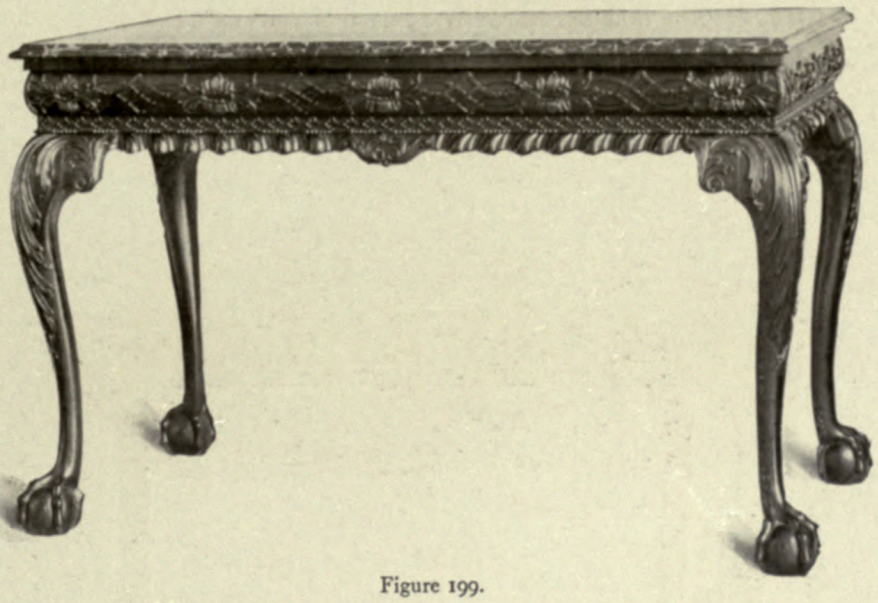


Figure 199.

Carved Sideboard Table with marble top, 1750–60.

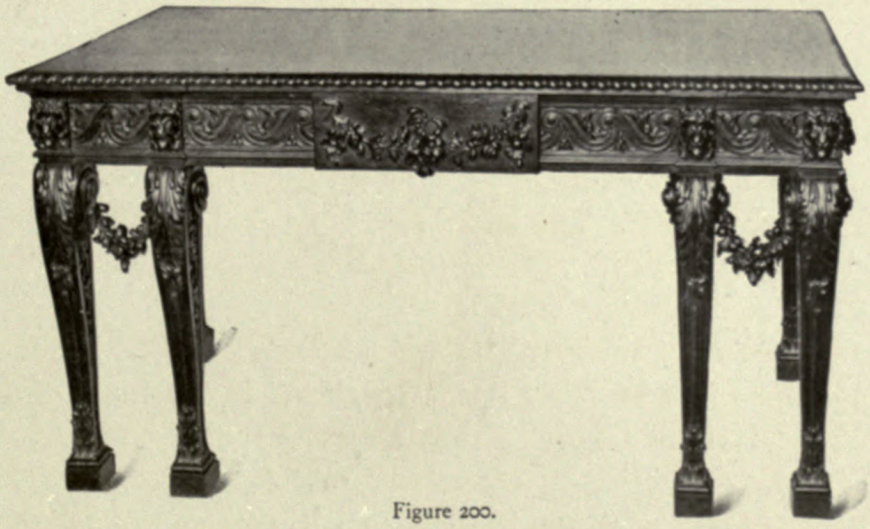


Figure 200.

Chippendale Sideboard Table, about 1760.

legs in front, while the one shown by Chippendale has the corners splayed and the outer legs are set facing the sides. Above each leg is a lion's head, and between, on the frame, are carved Vitruvian scrolls. At the centre of the frame is a panel upon which swags of flowers are carved in relief. The legs are typically Chippendale. At the upper end is a scroll with acanthus leaves carved on what would be the knee, and acanthus leaves are likewise carved at the base extending upward. The legs terminate in plain square blocks. Between each of the pairs of front legs is a swag of beautifully carved leaves and flowers.

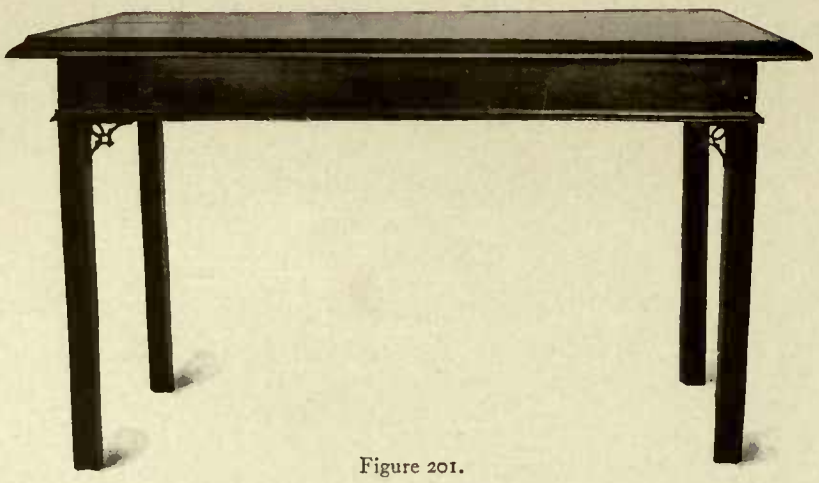


Figure 201.
Sideboard Table, 1760–70.

Figure 201 shows a sideboard table, the property of Professor Barrett Wendell. It stands high from the ground on straight legs whose surfaces are cut in double ogee mouldings. The lower edge is finished with a moulding and the corners with brackets.

Figure 202 shows a sideboard table of a little later date. It has a long swell on the front and at the back is a serpentine shelf. In the centre of the skirt and the back are carved, in cameo carving, urns and festoons, and at the ends, on the back, and above the legs are carved rosettes. A thumb-nail moulding finishes the edges. The piece stands on Marlborough legs which are fluted. This piece is the property of the Tiffany Studios.

The first style of sideboard which is commonly found in this country is the slender-legged inlaid mahogany one commonly credited to Chippendale. It is, however, not in any sense Chippendale either in design or workmanship. The statement is repeatedly met with, and usually supported by traditions as to date of importation or purchase, that sideboards of this kind date before 1750. This,

of course, is impossible, as there is no trace of any furniture made with a straight, tapering leg, and decorated with inlay, as these sideboards invariably were, as early as 1750. The fact is that this fashion originated with an English designer named Thomas Shearer, a member of the London Society of Cabinet-makers, whose book of prices was published in 1788. The designs therein shown for serpentine inlaid sideboards are signed by Shearer. In Hepplewhite's own book of designs, published a little later, he adopts this same fashion in his sideboards, and as his reputation seems to have much outlasted Shearer's, they generally bear his name.

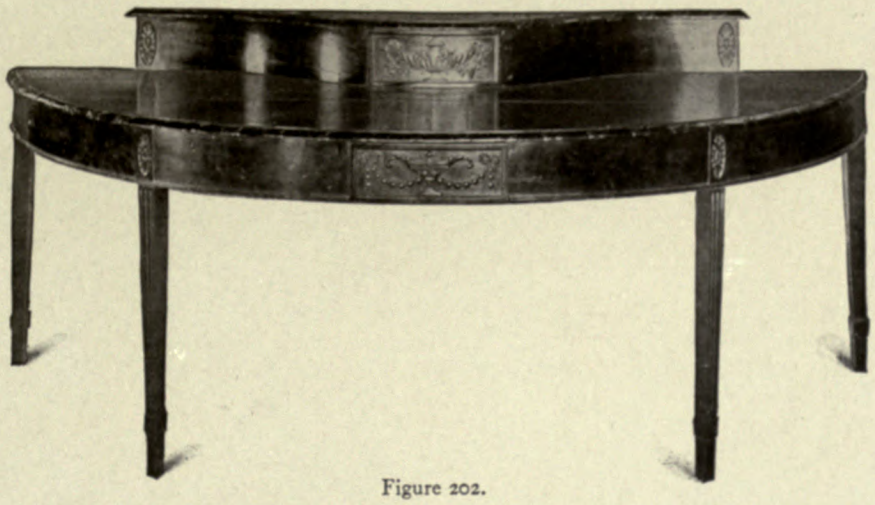


Figure 202.
Sideboard Table, 1780–90.

The book of prices gives this interesting list of woods which were principally employed by these makers for marquetry and inlay: "satin wood, either solid or veneered, manilla, safisco, havannah, king, tulip, rose, purple, snake, alexandria, panella, yew and maple," the principal wood being, of course, always mahogany. Great numbers of sideboards made after these designs are still to be seen in this country, which were undoubtedly made here, judging from the fact that the veneering is on pine, and the insides of the drawers and back are of the same wood. The outlines of the fronts and sides are varied in many ways, as is also the arrangement of drawers and cupboards. The inlay also is sometimes but an outline of holly and satin-wood around the top, drawer fronts, and legs, and sometimes quite elaborate marquetry designs in many-coloured woods are used. The handles are almost invariably the brass ones with oval plates.

A Shearer or Hepplewhite sideboard of very graceful design, belonging to Mrs. L. A. Lockwood, is shown in Figure 203. The front is serpentine in shape, an extra curve being added below its two centre drawers; the drawer fronts and

top are veneered in very finely grained mahogany on whitewood. This is usually the case, a sideboard of this kind being seldom met with where the drawer fronts are solid. The fan inlay in the corners of drawers and cupboard doors, as well as the wreath design on the legs, is characteristic. At least one drawer is usually arranged in sections to hold bottles.

Figure 204, the effect of which is very much marred by the cheap modern handles, is also a fine example of Hepplewhite sideboard, belonging to Mr. Ethridge,

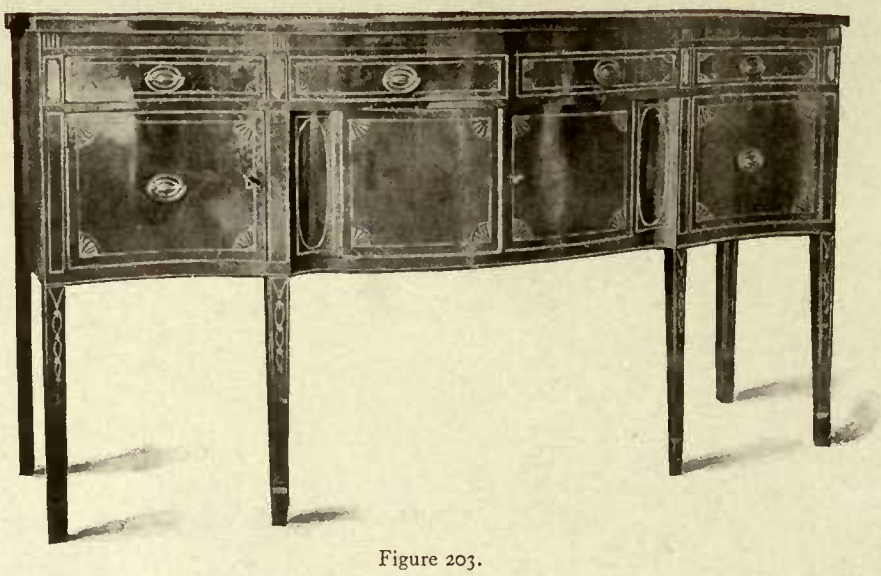


Figure 203.
Hepplewhite Sideboard, 1790–1800.

of Salem, Massachusetts. Each drawer has a panel in light mahogany bordered with fine lines of inlay in white holly and ebony; the edge of the drawer outside of the panel is in dark mahogany. The small oval panels set into the stiles above the legs are in satin-wood. The narrow drawers each side of the centre cupboards are in this piece the bottle drawers. The knife or spoon boxes shown on the top of this sideboard were very generally made to accompany them, and are usually fine pieces of cabinet work beautifully inlaid; the inside is arranged with a wooden section set on a slant pierced in proper shapes for the holding of knives and spoons, and often each little hole is surrounded with a fine band of inlay. The handles and escutcheons are sometimes silver.

Figure 205 shows a sideboard with but four legs, although it is six feet two inches long. The ends are curved and the centre is straight and recessed. There is an inlay border about the drawers and doors. At the two ends are cupboards

Figure 204.

Hepplewhite Sideboard, 1790–1800.

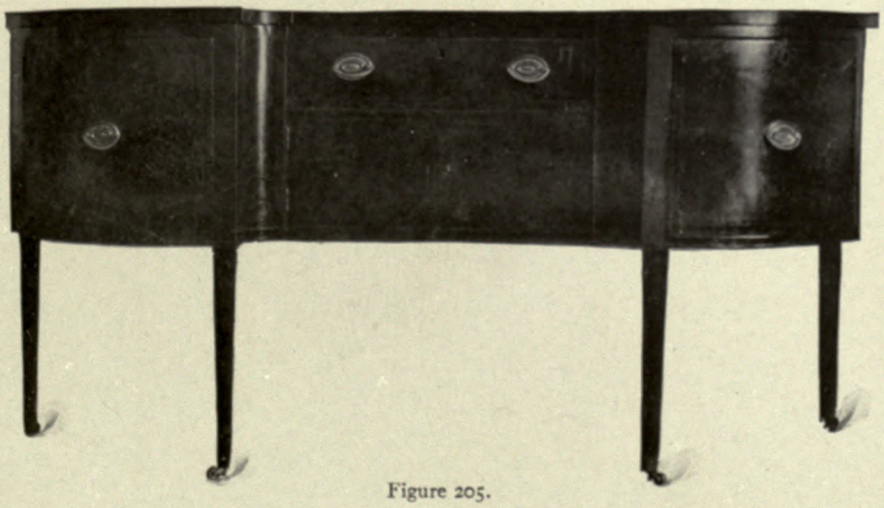


Figure 205.

Hepplewhite Sideboard, 1790–1800.

Figure 206.

Hepplewhite Sideboard, 1799.

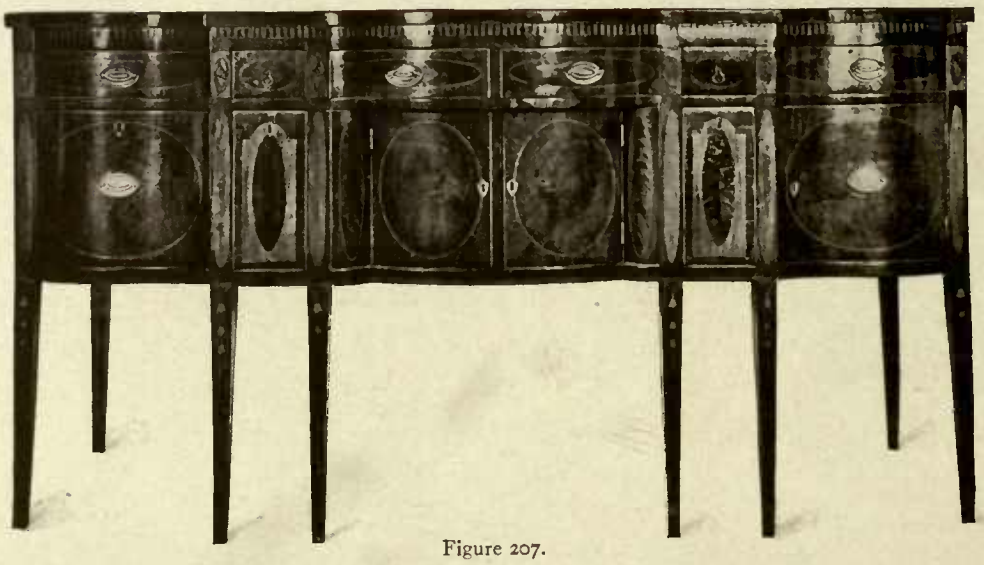


Figure 207.

Hepplewhite Sideboard, 1790–1800.

and at the centre is a drawer with a cupboard below. This piece is the property of Mr. Frederic T. Bontecou, of Orange, New Jersey.

Figure 206 shows a sideboard with six legs, the property of the Misses Andrews. It was purchased in 1799. The corners are curved and the straight centre projects. A narrow border of inlay is about the drawers, and at the ends are bottle drawers, and two long drawers are at the centre. The oval handles have stamped upon them a basket with a pineapple.

Figure 208.
Hepplewhite Corner Sideboard, 1790–1800.

Figure 207 shows a very beautiful sideboard with eight legs; the outer ends are concave, then a short, straight section, and the centre is serpentine. On the left end is a drawer and on the right a cupboard. In the short, straight section are bottle drawers, and a recessed cupboard is below the centre drawer. The piece is quite elaborately inlaid. In addition to the oval lines on the drawers and doors, on the stiles are inlaid shells and oval panels of satin-wood, and on the legs are pendent flowers. This piece is the property of Mr. R. T. Smith, of Hartford.

Figure 208 shows a corner sideboard in the Bulkeley Collection. The front is curved, and the piece stands on four legs in front and a single leg at the back, in the corner. About the drawers and doors are bands of inlay.

Sideboards of which those above shown are types remained in favour for a considerable period. They probably were known and used here at about the same date as in England, and if we deduct ten years from the date of the published design, on a reasonable supposition that they may have been already executed before the designs were published, 1778 would be as early a date as we should obtain for the introduction of this style. That they were made as late as 1804 is certain, for the writer has seen a bill for a sideboard very similar to Figure 206 dated in that year.

These sideboards average about six feet in length and twenty-four inches in width, though they were made in many shapes and sizes, sometimes in miniature,

Figure 209.
Sheraton Sideboard, 1790–1800.

and occasionally one is seen which is made to fit the corner of a room, the top being triangular.

In 1791 Thomas Sheraton, of London, published a book containing a number of designs for sideboards. He professes great dislike for Hepplewhite's work, but nevertheless his designs show the influence of that maker. He made great use of the slender fluted leg in place of the square tapering one, and used inlay both in wood and metal. Some of his extravagant pieces are elaborately painted and trimmed with brass.

The majority of sideboards in this country which are modelled after his designs are comparatively plain, most of them having no inlay.

Figure 209 shows a Sheraton sideboard which very closely resembles the Hepplewhite ones above described. The front is curved, and on the front of the

drawers are bevelled panels of satin-wood. Oval panels of the same wood are on the bottle drawers. At either end and at the centre are cupboards. The handles are lions' heads holding rings. The legs, six in number, are turned and reeded in

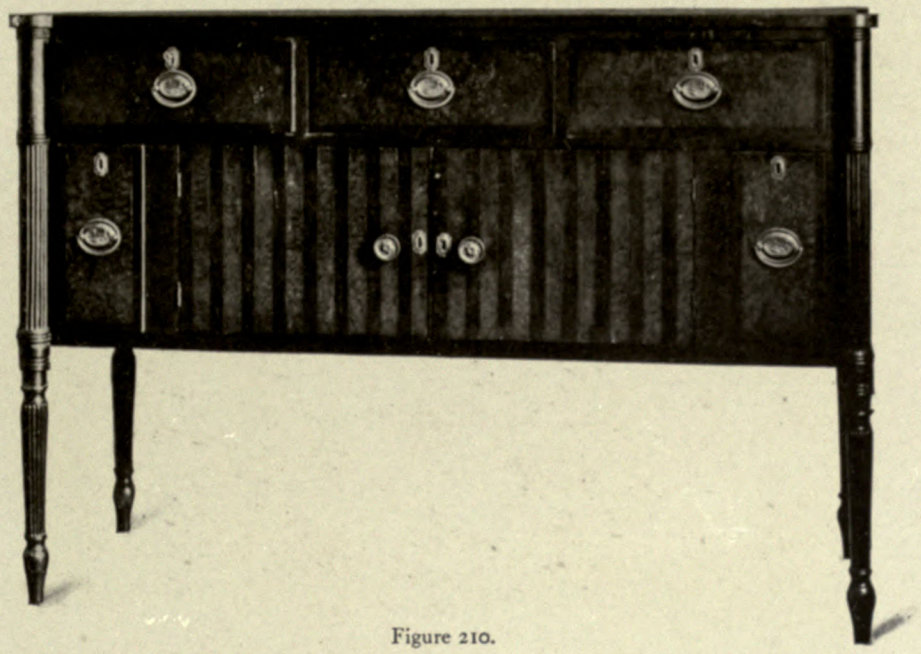


Figure 210.
Sheraton Sideboard, 1795–1810.

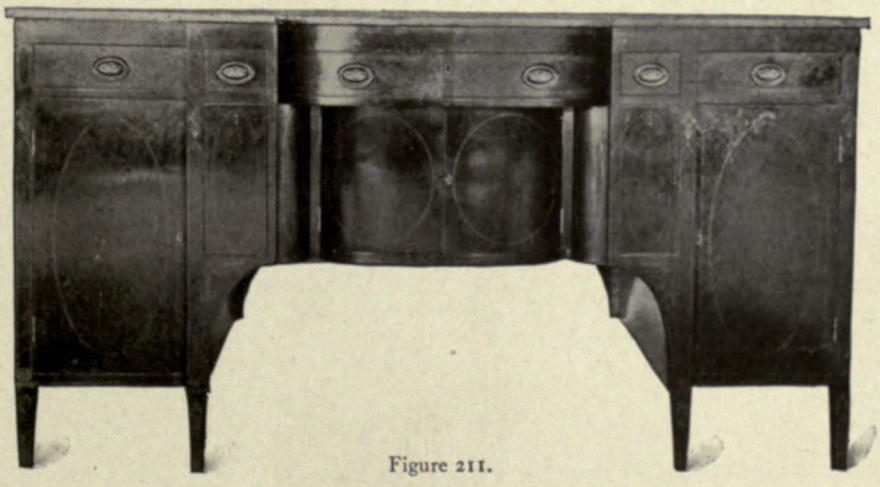


Figure 211.
Sheraton Sideboard, 1790–1800.

the manner popular in Sheraton's work. The piece is the property of Mr. Samuel Pray, of Boston.

Figure 210 shows a Sheraton sideboard, the property of Mr. Dwight Blaney, of Boston. There are three drawers across the top, below which are bottle drawers at either end of the cupboard. The drawer fronts are of bird's-eye maple with

mahogany border, and the cupboard doors are inlaid with strips of the woods alternating, and on either side of the doors is a fine network. The turned legs, which are reeded, extend to the top, which is cut to cover them.

Figure 211 shows a large sideboard, the property of Mr. Marsden J. Perry, of Providence. At either end are large cupboards extending close to the floor. The centre section is raised higher from the floor and the drawers have a swelled

Figure 212.
Sheraton Sideboard, about 1800.

Figure 213.
Knife and Spoon Box, 1790–1800.

front, while the cupboard below is recessed. A bottle drawer is at either end of the centre. An oval band of inlay is about the drawers and door, and about the stiles are inlay panels and fleur-de-lis. The piece stands on stub feet. The top is a large slab of marble.

A sideboard which belongs to Mr. Meggat is shown in Figure 212. The knife-boxes are attached to the top and furnished with sliding scroll covers. Two small drawers pull out from the ends of these, as shown in the illustration. Many sideboards similar to this in general style are found which have, instead of the attached knife-boxes, the end sections raised about four inches above the centre, probably designed to hold knife-boxes in urn shape, one of which is shown in Figure 213.

The top of these urn-shaped boxes is not on a hinge, but is supported by a rod of wood running through the centre, which, when the top is raised sufficiently, releases a spring, thus holding the top in that position. This box belongs to Mr. Meggat. The fashion of making the knife-boxes in urn shape is not original with

Figure 214.
Sheraton Sideboard with china closet, about 1800

Sheraton, as it had been extensively used by other English cabinet-makers before this time. They are very fine specimens of cabinet work, the fitting of the graduated sections requiring a skilful workman.

Figure 214 shows a Sheraton sideboard with a china closet above, the property of Mr. Francis H. Bigelow, of Cambridge, Massachusetts. The cornice is

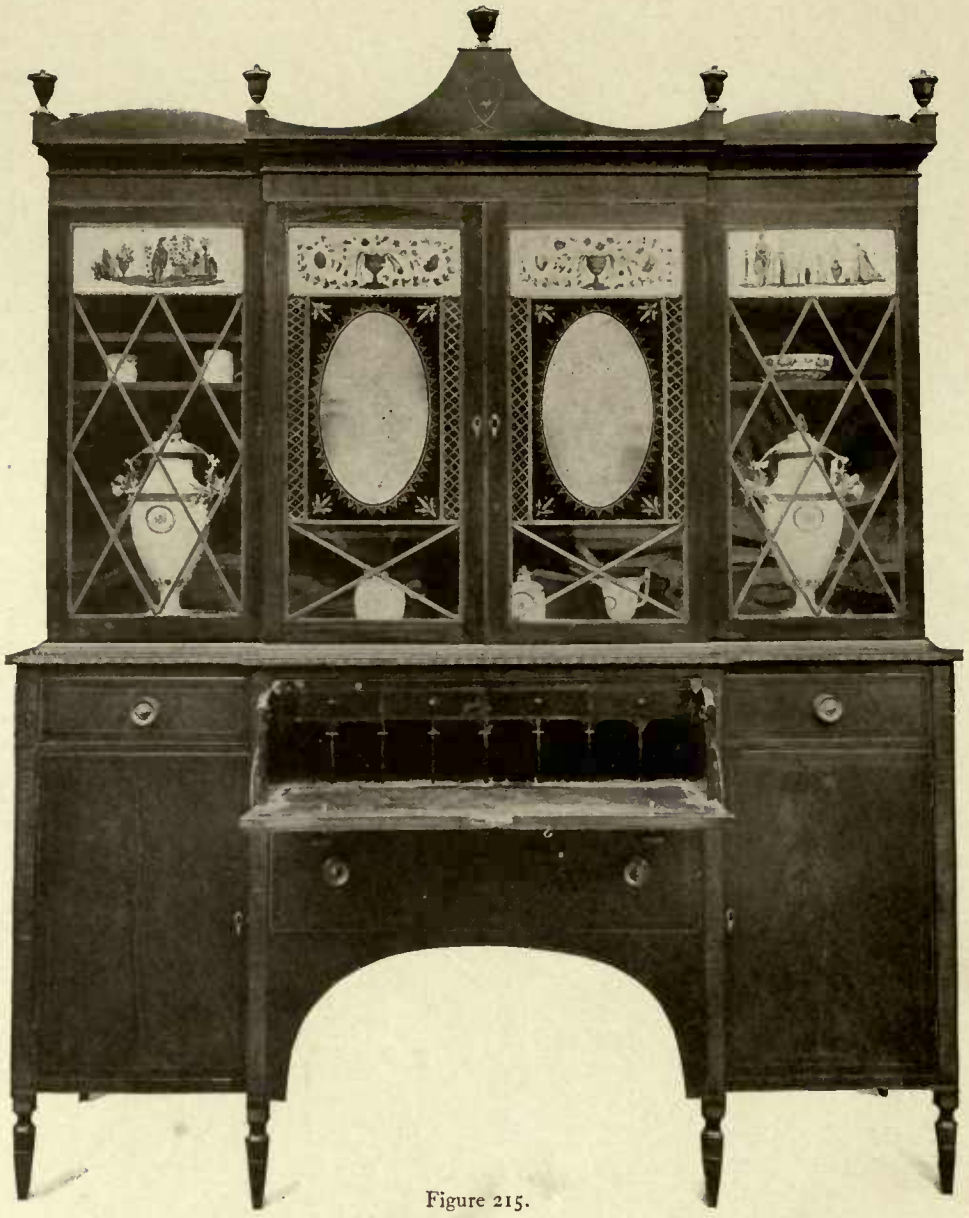


Figure 215.

Sheraton Sideboard with china closet and desk drawers, about 1800.

composed of a fillet, a cyma recta, a broad and narrow fillet, a cove, an astragal, and a fillet, and on the top are five urns. The glass in the doors is shaped in curves. In the cupboard part are two long cupboards, and at the centre is a desk drawer and a cupboard hidden by a tambour slide. The feet are of the stub type with pendent flowers inlaid. On the stiles are inlaid parallel lines and an inlay edge is on the doors and drawers. On the cupboard drawers are also bevelled panels. The handles are brass rosettes.

Figure 215 shows another Sheraton sideboard with china closet, the property of Mr. R. H. Maynard, of Boston. The cornice consists of a fillet, a cyma

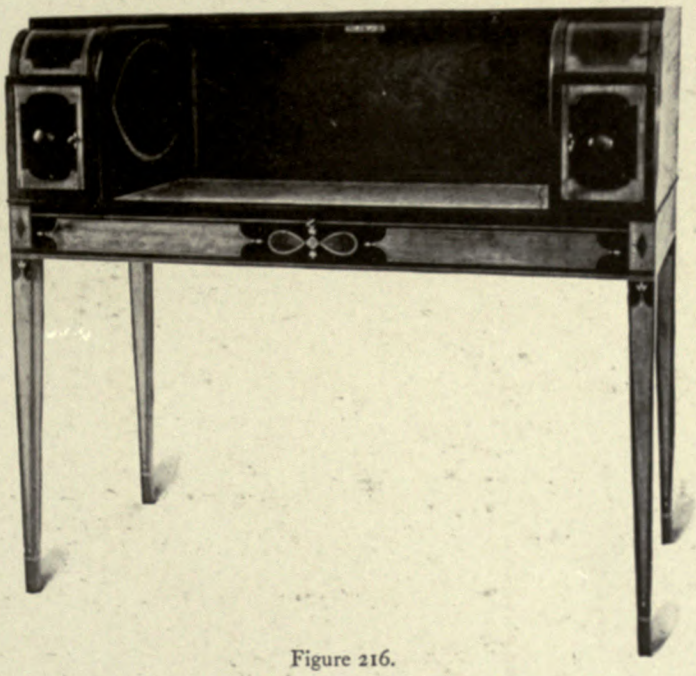


Figure 216.
Mixing-Table, 1790–1800.

recta, a fillet, an astragal, and a fillet, below which is a band of inlay. On the top are seven urns and at the centre is an inlaid urn. The doors are unusual. Each has an upper painted panel, those on the outside representing ladies gardening and the inner one representing flowers and flower pots. On each of the inner doors below the painted panel is an oval mirror with black-and-gilt border. In the cupboard is a desk drawer and on either side is a drawer and a cupboard. The lower section, which in the preceding figure is a cupboard covered with a tambour slide, is open to allow for the knees of the person sitting at the desk. The piece stands on turned feet.

Figure 216 shows a mixing-table, the property of Mr. George S. Palmer, of New London. The table is a marble slab, and a tambour cover closes over it.

On either side are bottle drawers. The piece is inlaid with panels of satin-wood, and the same wood is inlaid on the legs, which are of the slender tapering type.

A sideboard very much like one of the designs in Sheraton's book, except that it is much simplified, is shown in Figure 217. The drawers are decorated with a narrow inlay strip, and the handles are the rosette and ring which in many styles and sizes were much used by Sheraton on furniture of all kinds.

The distinguishing characteristic of Sheraton sideboards in this country is the slender reeded leg. The sideboards here shown represent fairly well the general character of American Sheraton, though, of course, endless variations in shape, size, and arrangement are to be found. The wood is generally mahogany.

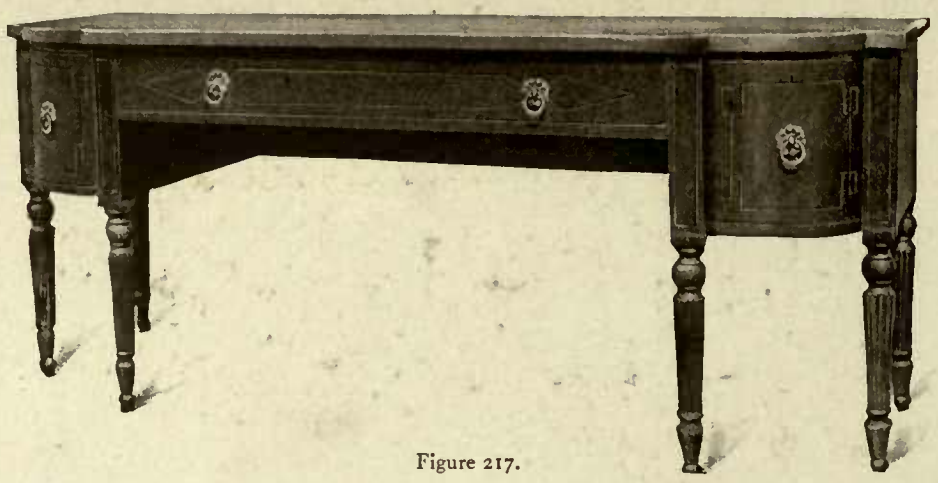


Figure 217.
Sheraton Sideboard, about 1800.

With the decline in favour of early Sheraton designs, about the year 1800, the character of construction for furniture in general was radically changed. The graceful effects obtained by the use of the slender, square, and reeded legs were entirely lost by the substitution of the massive round or rope-carved pillars, extending nearly to the floor, and finished with the bear or lion's claw foot. This massive design was adopted from the French Empire style, but the American makers omitted the elaborate trimmings in brass and ormolu and depended for effect upon the grain of the wood and the heavy carving. In the vocabulary of the dealer of to-day the term colonial is applied to this plain and massive style —a misapplied name, for the fashion was not known until some time after the American colonies had become States. The sideboards in Empire style are almost always furnished with three drawers beneath the top, the fronts of which are sometimes made on a curve; the handles are rosette and ring, lion head and ring, and the brass or glass rosette. The doors of the cupboards which filled the lower

portion are nearly always panelled, often in oval or Gothic form, as is also the board which finishes the back of the top. Veneering is used extensively to obtain elaborate grain effects, and the mahogany used is very fine. Trimmings in brass are occasionally employed, but the majority make use of panelling and carving for decorative purposes.

Figure 218 shows an Empire sideboard of conventional design having the rope-carved column extending to the floor, forming the feet. The back-board

Figure 218.
Empire Sideboard, 1810–20.

makes use of a style of broken arch which was quite often used with the Empire designs, although it is a survival of a much earlier style.

Figure 219 illustrates very well the circular pillars and bear-claw feet which are most characteristic of American Empire furniture in general. Sideboards constructed after the fashion of this one are commonly without the raised drawers at the end and are often furnished with a serving-board which pulls out from beneath the top at the ends. The centre cupboard portion is sometimes omitted, leaving the section between the two inside columns open to accommodate a cellaret.

Figure 220 shows a sideboard in late Empire style, which is a type of many which were made in the South, especially in Virginia and Maryland. The rear board is raised sufficiently to accommodate a large mirror, and at either side are carved grapes and leaves. The raised panels on the fronts of the end cupboards will be seen to terminate in claw feet, which rest on a little platform extending across the front. The feet proper are plain balls, which often replace the claw in the last surviving forms of Empire sideboards. Both the last two sideboards belong to Mr. Meggat.

Figure 219.
Empire Sideboard, 1810–20.

Figure 221 shows a sideboard with the knife-boxes at either end which is the property of the Pennsylvania Museum at Philadelphia. At the back is a panel on which is carved a lion and foliated scrolls, and below, a guilloche pattern. The ornamentation on the rest of the piece is of beautifully inlaid brass. The doors of the cupboards at the ends are heavily panelled, finished with columns at either end. The knife-boxes are made similar to the cupboards with the panelled fronts and columns. They stand on ball feet as does the cupboard.

Figure 222 shows a late sideboard. The front is straight, except at the centre, which is swelled. There are three cupboards below and three drawers above. At the corners are columns with carved acanthus-leaf capitals, and the piece stands on melon feet with coarse acanthus-leaf carving.

Figure 220.

Empire Sideboard, 1810–20.

Figure 221.

Empire Sideboard inlaid with brass, 1810–20.

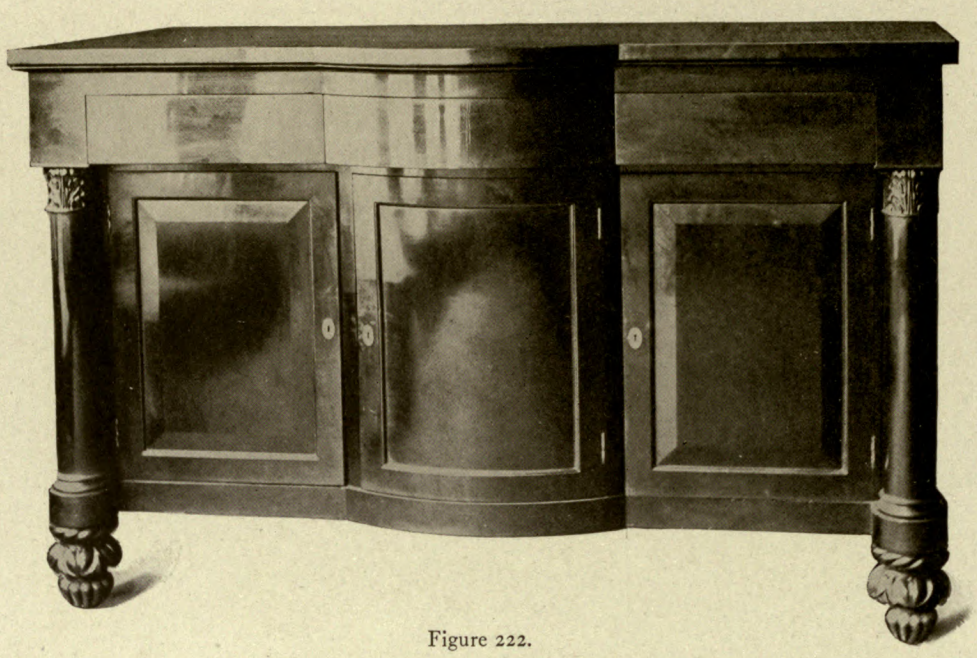


Figure 222.

Empire Sideboard, about 1820.

Figure 223.

Empire Sideboard, about 1830.

About 1820–30 great numbers of sideboards after the fashion of Figure 223 were made in New England, the drawers and cupboard being ornamented with veneered panels of bird's-eye maple; the front of the wide drawer at the top was sometimes arranged with a spring and quadrant and the inside finished with drawers and pigeon-holes for use as a desk.

Empire furniture, which preserved a semblance of the original French designs from which it was taken, continued to be made as late as 1850, when monstrosities following somewhat its outline, but utterly without merit or beauty, paved the way for the machine-made furniture.

V

DESKS AND SCRUTOIRES

DESKS, in one form or another, have been known from the eighth century. In his "Natural History," Bacon makes the following remark: "Some trees are best for planchers, as deal; some for tables, cupboards and desks, as walnut"; showing that at the beginning of the seventeenth century desks were apparently in common use in England.

The word desk, in the early inventories in England and this country, had a different meaning from that now given to it. It meant a box which held the writing materials, the lid of which was sometimes used as a smooth surface upon which to write. These early desks were inventoried at very low figures, anywhere from 1s. to £1. The highest prices we have found are: At Salem, in 1647, "His deske £1"; one at 30s. at New York, in 1691; a walnut desk at Philadelphia, in 1705, 30s.; and at the same place, in 1706, "a walnut tree deske inlaid £6," which is so far above the highest valuations elsewhere found that if it were not for the early date, and the fact that a distinction was made all through these years between desks and scrutoires, we should believe it to have been a scrutoire and not a desk-box.

Most of the desk-boxes were undoubtedly perfectly plain deal, maple, oak, or walnut boxes, and it is safe to assume that they have been lost because not considered worthy of care. Consequently, nearly all that are now to be found are carved more or less, and some so beautifully that it is difficult to reconcile the low inventory valuation with the pieces.

These boxes or desks were apparently used for two purposes: one as a place in which to keep books, more especially the Bible, and the other for valuable papers and writing materials.

In the early days, when the Bible was a treasure possessed by but few, it was kept under lock and key in a box of this kind, often beautifully carved, to be taken out and read at a gathering of the neighbours. By some these boxes are called "Bible-boxes" to this day. Thus at Philadelphia, in 1726, we find "Escritore, small table, deske Holy Bible £5 10s," the desk very likely being on the table and the Bible either in or on the desk. Again, in the same place, the same year, "a book desk 26s."

Some of these boxes were carved on the front, sides, and top; sometimes the top was flat and sometimes slanted. We are inclined to believe that the boxes with carved or steeply slanted tops were, as a rule, Bible-boxes, the slanting top being of a convenient slope to hold the book while it was being read, while the flat-top or slightly slanted ones, uncarved on top, were for desks.

The boxes vary in size from seventeen to thirty inches in length, and the inside, especially in those intended for desks, often contained the small till or compartment so frequently found in the chests, which was doubtless intended to hold the writing materials, and sometimes they contained pigeon-holes and sometimes a shelf running the long way of the box. This style of box is sometimes spoken of in the inventories as a "paper-box," as recorded at New York in 1691, "a small black walnutt paper box," and in 1702, "In the writing closett 1 old desk for papers."

Figure 224.
Bible-Box, 1649.

The first mention in the inventories of anything to do with writing is at Plymouth in 1633, which is the earliest year for which inventories are given in this country: "A writing table of glass 4d." This word here probably means tablet, and it was, we believe, a plate of glass, perhaps framed, which was laid on the lap or table to obtain a perfectly smooth surface, in much the same way as is sometimes done to-day; and in Philadelphia, in 1687, appears "A writing slab & frame 8d," clearly indicating such a piece.

Probably the first mention of a desk in this country is that at Plymouth, in 1644, "1 little desk 1s," which modest price would lead us to suppose it was but a pine box. Again, at Boston, in 1676, "2 cedar desks 1£"; and in New York, in 1689, "one desk 16s"; and in 1691, "one desk or box 30s."

These pieces are not constructed like the chests with stiles and rails, but the sides are composed of slabs of wood, occasionally dovetailed at the corners, but generally simply nailed together. The bottom is also nailed and the top is usually of pine and made like chest tops with the thumb-nail moulding and with the staple hinges.

Figure 224 is a good example of a Bible-box in the possession of the Connecticut Historical Society. It is made of English oak throughout and is, therefore, probably of English make. It bears the inscription "M. S. 1649" on its front panel. The carving is of a very early pattern, and the circles on the sides and top suggest a design popular in Holland early in the century, while that on the front suggests an English design first appearing in James I's reign.

Figure 225 shows a desk-box, the property of Mr. H. W. Erving, of Hartford. The lid is slanted and fastens to a straight strip forming a part of the top. On the ends are carved flowers and leaves suggestive of the outer panels of the Connecticut chest (Figure 18), and a rosette, and the front design is two groups of two branches of flowers and leaves springing from a single stem. Between the two groups are rosettes.

A well-made small desk-box is shown in Figure 226. The front and sides are decorated with foliated scrolls, and at the centre of the front is an entwined cruci-

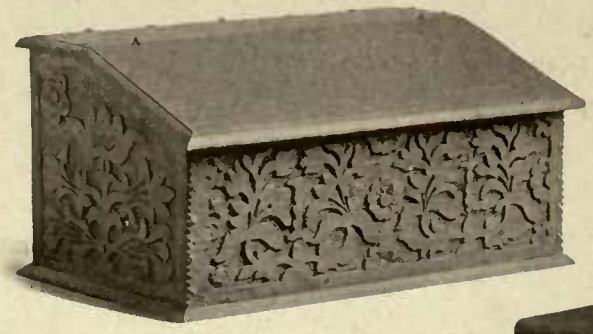


Figure 225.
Desk-Box, 1650–75.

Figure 226.
Desk-Box, 1650–75.

Figure 227.
Desk-Box, 1650–75.

form scroll. The edges are notched as is usual. This box is the property of Mr. William J. Hickmott, of Hartford.

Figure 227 shows a box from the Bolles Collection. The front and sides are carved in a guilloche pattern in series of three circles with rosettes in the centre and foliations about them. There is a border of scratch carving above and below. The pattern quite closely resembles that found on the drawer fronts of the chest (Figure 17).

Two interesting boxes in the Bolles Collection are shown in Figure 228. They are carved in the design known as Friesland, which consists of geometrical

shapes, stars, wheels, and diaper pattern. This pattern was popular among the Dutch settlers in this country and is the same as shown on the spoon-rack (Figure 176). Although this is an early pattern, it seems to have been used in this country during the last quarter of the seventeenth century. The lower box bears the initials "S. C." The edges of each are notched in the usual manner.

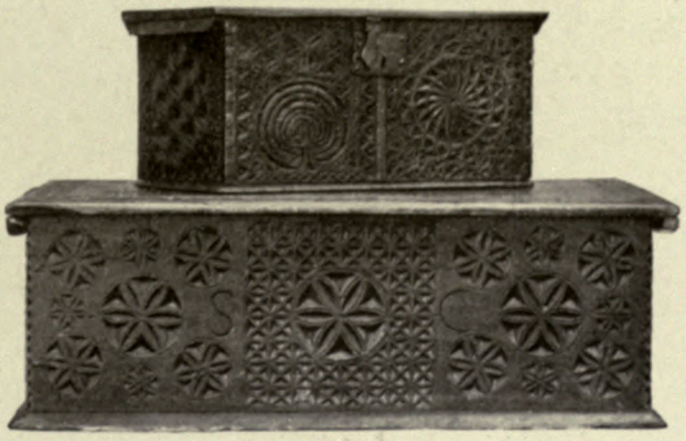


Figure 228.
Two Desk-Boxes with Friesland carving, 1675–1700.

Figure 229 shows another box from the Bolles Collection, and is the only one that has come under the writer's observation that has panels and applied ornaments. At the centre is a small rectangular panel caused by applying a moulding, within which are the initials "S. P." and a turtle-back boss. At each corner of the front is a split-spindle ornament and at each side is a split spindle applied horizontally with five round bosses. A moulding finishes the bottom of the box.

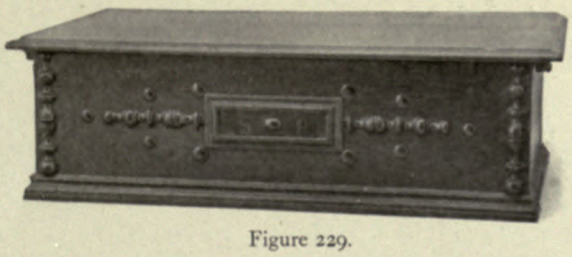


Figure 229.
Desk-Box, 1680–1700.

Figure 230 shows a box with a carved front and plain sides. The carving is in the pattern of the Hadley chest with the extra leaf, as appears in the chest (Figure 31). The initials are "D. C." It is impossible to tell now whether it was originally stained in the manner of Hadley chests or not,

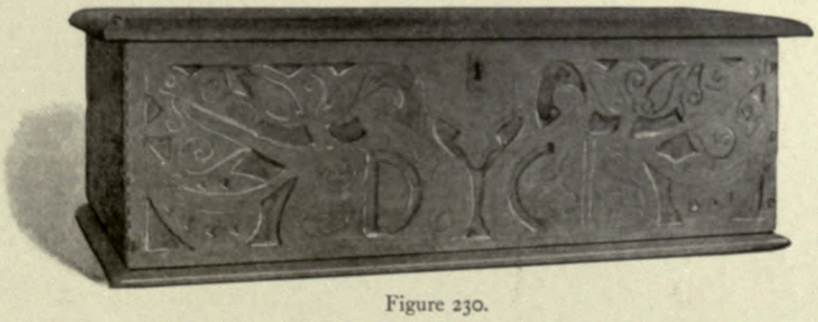


Figure 230.
Desk-Box, Hadley pattern, about 1700.

but it undoubtedly was made in the same locality. It is the property of Mr. H. W. Erving, of Hartford.

A rather long box, in the same collection, is shown in Figure 231. It is 23¾ inches in length, 7½ inches high, and 16 inches deep. The design is unusual, consisting of two groups of two flowers each, which we have never seen elsewhere than on desk-boxes. The initial "N" in the centre stands for Nott, from which family it was bought.

Figure 231.
Desk-Box, 1675–1700.

Figure 232 shows another box the front and sides of which are ornamented in a scratch carving and vertical palmated scroll designs similar to the chest of drawers shown in Figure 41. It is in the Bolles Collection.

Figure 232.
Desk-Box, 1690–1700.

Figure 233 shows another box in the same collection. The design is a tulip on either side and a heart with foliage at the centre, all in scratch carving. The ends are notched.

Figure 233.
Desk-Box, about 1700.

Figure 234 illustrates a rare piece of furniture which may be called a desk on a frame, the property of Mr. H. W. Erving. The piece consists of a small desk-box with a drawer below standing on turned legs. The chest part is panelled in two rectangular panels with a turtle-back boss at the centre of each, and the same panels are on the ends. The drawer is carved in a lunette design, and on the stiles and separating the panels are pairs of knob-turned split spindles. An unusual feature is the open shelf below. The top is hinged on wooden pegs.

Figure 235 shows another of these desk-boxes on frame which is in the Bolles Collection. The desk portion is in the form of two moulded rectangular panels with turtle-head bosses, and the drawer is moulded in a long panel with two

Figure 234.
Desk-Box on frame, about 1675.

Figure 235.
Desk-Box on frame, 1680–1700.

of the same bosses; on the stiles are split spindles. The legs are turned as are also the stretchers.

Figure 236 shows another desk-box on frame in the Erving Collection. The pattern is the one most commonly found; on the desk part are two panels with the upper corners chamfered and on the panels are painted sprays of leaves. The drawer is divided into two panels. The legs and stretchers are knob-turned.

Figure 236.
Desk-Box on frame, about 1700.

Figure 237 shows a still different variety of a desk-box on frame in which the nature of its origin is more apparent. It consists of two sections. The upper one contains a box with a drawer; the lower section contains a drawer on a frame. The upper section sets into the lower one and is held in place by a heavy moulding in the same way as were the chests of drawers on frames. The surfaces are ornamented with painted foliations and a fleur-de-lis above and a foliated scroll below. The legs are turned and terminate in ball feet and the stretchers are scalloped. This piece is in the Bolles Collection and is a rare form.

But few of these desk-boxes on frames have survived, and they were probably rarer than any other form of oak furniture. There has been considerable conjec-

ture as to what these pieces were intended for. It has been thought by some that they were small chests. This, however, we think erroneous. It was undoubtedly the fashion to place the boxes on low tables, and it was but a step to make the table and box in one piece. That this was probably so is evidenced by the desk shown in Figures 238 and 239, which is really a desk-box set on a frame.

Throughout the inventories, whenever the words "on frame" are used they refer to a piece raised from the floor as distinguished from those resting on feet or

Figure 237.
Desk-Box on frame, about 1700.

directly on the floor. This, as is shown in the chapter on "Chests of Drawers," was the way the change from low chests of drawers to those commonly called high-boys was first designated in the inventories, and as it was during this very time that this distinction was first noted with respect to chests of drawers, we conclude that the same distinction was intended wherever this expression is used. Furthermore, in none of the inventories does any expression appear but this which could possibly refer to such pieces, nor are any other pieces extant to which the expression desk and frame could apply.

From about the year 1660, or possibly a little earlier, a new style of furniture for writing purposes seems to have come into use called "scrutore," or "scriptoire,"

as some of the inventories call them. It may be assumed that the influence of Charles I and Charles II, with their French ideas and fancies, had something to do with the change.

One is instantly impressed, on reading the early inventories, with the fact that up to the end of the first quarter of the eighteenth century scrutoires are inventoried at much higher figures than desks, it being very seldom that they are placed at a lower valuation than £1, while the average is easily from £6 to £7. A good illustration of the above appears in a Boston inventory of 1709: "a desk 3s," "1 scriptore £6." Among the various inventories we find the following: At Boston, 1669, "scritoire and desk £10"; in 1683, "a scriptore £2," "a small scriptore 10s"; in 1704, "a black walnut scrutoire"; in 1717, "a scriptore £8"; and in 1723 one for £12; at Salem, in 1684, "a large scriptoire £5"; at New York, in 1691, "a scrutore without a lock 20s"; and in 1704, "2 schrutoors £13," the last a spelling which none but a Dutchman could have executed; at Philadelphia, in 1687, "1 screwtor £1"; in 1705, "a scrutor & large Bible £2 5s"; and in 1720, "1 black pine screwtor £4."

There are three types of early scrutoires found in this country, those having a falling front on which to write, and those having a slant top and ball feet, and those having a slant top resting on turned legs.

Figure 238 shows an example of the first type in the Bolles Collection. It is made in two carcasses; the lower one contains three drawers with the early single-arch moulding on the frame about them. About the bottom is a heavy moulding, and the piece stands on ball feet. The upper carcass consists of a solid front concealing drawers and pigeon-holes. The cornice is heavy and consists of a quarter-round, a fillet, a cyma recta, a wide fillet, a quarter-round, a torus or cushion frieze which contains a shallow drawer, an astragal, a fillet, and a cove. The wood is walnut veneered and the handles are of the early drop variety. This piece has many of the characteristics of the six-legged variety of high chests of drawers which belongs to the same period.

Very few scrutoires of this type have been found in this country, but they were fairly common in Holland and England. In an inventory of a store-keeper in New York in 1692 appears "4 Pr. Scrutore Chains with two dozen bolts." These chains must have been used to hold the front which lets down to write upon; and as all slant-top desks are supported with two frames which pull out to hold the front, such chains were probably intended for the style of scrutoire above shown.

The next type of scrutoire, and the one most commonly found of the early varieties, is shown in Figure 239. The characteristics of this type are the arrangement of the interior, with the pigeon-holes and drawers at each end advanced;

Figure 238.

Scrutoire, fall front, about 1700.

Figure 239.
Ball-Foot Scrutoire, 1700.

Figure 240.
Ball-Foot Scrutoire, about 1700–10.

the slide opening into the well which lies above the two drawers; the four drawers, two long ones and two side by side; the mouldings about the bottom, and the ball feet. The scrutoire here shown has all these characteristics. The moulding about the drawers is of the single-arch type and the handles are in the early drop form. These scrutoires are found made of maple, walnut, and of white-wood, and sometimes with veneered panels of bird's-eye maple or walnut on the face of the slant top and drawers.

Figure 240 shows another scrutoire of the same type which is in the Bolles Collection. The outer wall of the well above referred to can be seen just above the two drawers. This piece has all of the characteristics above mentioned and differs from the preceding only in that it has the double-arch instead of the single-arch moulding about the drawers, and also a variation in the ball feet, those shown in this piece being in the usual form with the flaring shoe below the ball. The surfaces of the drawers and lid are beautifully veneered with burl walnut with a herring-bone border in the manner found on some of the high chests of drawers.

Figure 241.
Ball-Foot Scrutoire with cabinet top, 1700–10.

Figure 241 shows the earliest form of scrutoire with a top. The lower part has all the characteristics above mentioned as belonging to this type. The upper section is composed of two doors with rounded tops. In each is inserted a bevelled panel, the upper outline composed of a half-round and a cyma reversa on each side, a characteristic design of the period and identically like the mirror shown in Figure 315. The cornice is composed of two arches on the front and one at each side, and the mouldings are all cut on the circle and are as follows: a quarter-round, a fillet, a cyma recta, a fillet, and a cove, which is the same moulding as that shown on the high-boy (Figure 65). About the drawers and the doors are double-arch mouldings. The brasses are engraved and the bails are held with wires. Behind the doors are pigeon-holes, each tier having a different style of fret across

the top. There are two slides below the doors to hold candle-sticks. These scrutoires are also found with flat tops and with the panels in the upper section planted instead of sunken. There is one of this description in the Philadelphia Library, which is said to have belonged to William Penn. This piece was found in Maine and is the property of the writer.

A crude scrutoire of the same period is shown in Figure 242 and is in the Bolles Collection. A number of such pieces have been found in New England and

Figure 242.
Ball-Foot Scrutoire, 1700–10.

they closely resemble the chest shown in Figure 40. It will be seen that there are but three drawers, although with the use of handles and escutcheons the impression is conveyed of four drawers. The slant top is hinged at the back instead of the front and within is practically a desk-box. One is supposed to write on the slant lid. Single-arch mouldings are about the drawers and the handles are of the early drop variety. The piece stands on four large ball feet.

The third type of early scrutoire is shown in Figure 243. This type stands on four turned and underbraced legs and is found in two styles, those where the frame is separate from the desk part, as in this case, and those in which the desk

and frame are of one piece. The frame part of this scrutoire is like the turned tables of the period, with a single long drawer. The desk part sets into the moulding of the frame and is in the usual slant-front type, the lid being supported by pulls. The inside is plain with three pigeon-holes and three drawers. This piece is in the Bolles Collection.

Figure 244 shows the second style of these scrutoires, where the desk and frame are in one piece. It will be seen that the form of construction is quite different.

Figure 243.
Slant-Top Scrutoire on frame, 1700–25.

The legs are extended to form the frame of the desk part, and this necessitates the cutting out of a quarter section of the front legs where the ends extend into the desk, and the sides are mortised and tenoned into the stiles. There is one overlap drawer below the desk. This piece is made of walnut and the handles are the original. Within are pigeon-holes and drawers cut in double ogee curves. This piece is the property of the writer. Such pieces as these would seem to be referred to in a Salem inventory of 1684, "One scritoire and frame £1. 10s."

It was a natural development when the cabriole-legged tables came into favour that this type of desk should be made in that way. The earliest one that

has come under the writer's observation is the child's desk shown in Figure 245. This piece is but three feet high, made of walnut, with the early black and white check inlay on each of the three drawers and on the lid. In the centre of the lid is inlaid a star in the early form, which is the same as that found on the high chest of drawers shown in Figure 94. The frame part has no drawers and stands on four cabriole legs terminating in angular Dutch feet with groovings. The handles are in the willow pattern. This piece is the property of Miss Jane E. Lockwood.

Figure 244.
Slant-Top Scrutoire on frame, 1700–25.

One of the plainer varieties of this style is shown in Figure 246. It has but a single drawer, and the hip pieces, which should form a continuous curve from the leg to the lower edge of the scrutoire, are missing, marring the otherwise somewhat graceful effect, and the lower lines, being perfectly straight, make the piece seem even more severe. The scrutoire does not seem to have any slides to support the flap lid when let down, but has a slide, such as is used in other pieces for a candle-stand, directly in the centre above the drawer, which may have been intended to hold the top on a downward slant, as we can see no reason for a candle-slide in such a place. The inside is perfectly plain, in keeping with the exterior, and the brass hinges are, of course, new, having been placed on the outside when those on the inside were broken. The brasses are not original.

Figure 245.
Cabriole-Legged Scrutoire, about 1725.

Figure 246.
Cabriole-Legged Scrutoire, 1725–40.

Figure 247 shows a cabriole-legged scrutoire, the lower part of which is a low-boy upon which is placed a slant-top desk with one long drawer. The inside is plain, with drawers and pigeon-holes. The legs terminate in the usual Dutch feet. This piece is the property of the writer.

One of the most beautiful scrutoires of this type is shown in Figure 248. It has three drawers in the low-boy part, with the rising sun carved in the centre drawer, and the lower line is practically the same as appeared in the cupboard

Figure 248.
Cabriole-Legged Scrutoire, 1740–50.

high-boy shown in Figure 97, but because of the elaborate interior we would date it somewhat later—between 1740 and 1750. The legs are in good proportion, with well-defined shoes at the bottom, and there is a little column finishing each corner. In the lower part of the scrutoire proper are two small square drawers for pens, etc., which on drawing out hold the slant top for writing purposes. The interior contains eighteen drawers set into a frame made of a series of graceful curves, while the upper centre drawer has the carving to correspond with the lower part.

This piece is in almost faultless proportions, and has a grace and charm which it would be difficult to improve. It belonged to the late Mr. Walter Hosmer.

Figure 249 shows a variation of this type which was found in Flatbush, Long Island, and clearly indicates that it was made by a Dutch cabinet-maker.

Figure 247.

Cabriole-Legged Scrutoire, 1725–40.

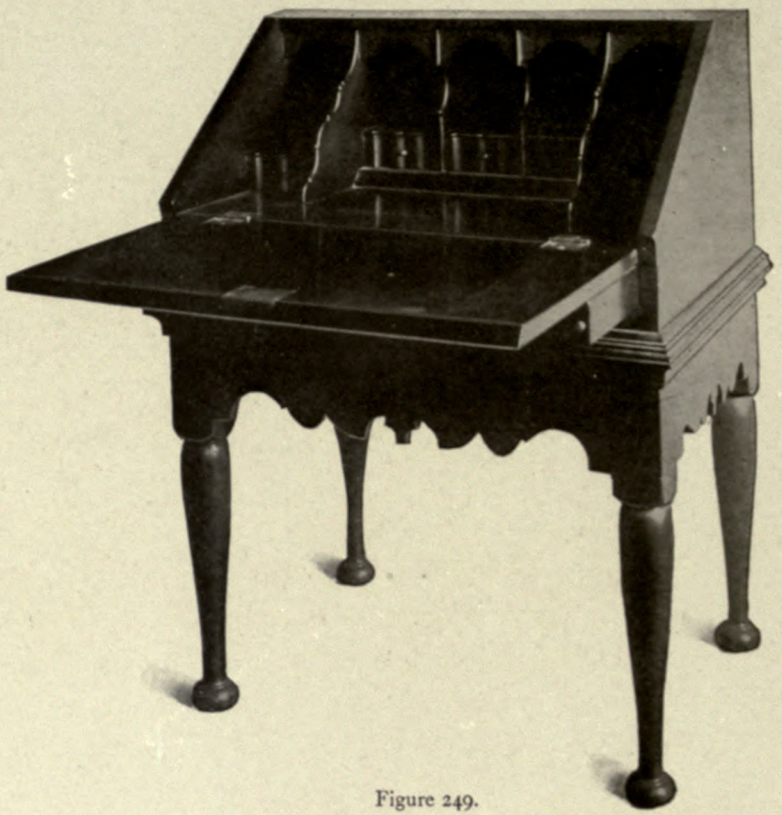


Figure 249.

Slant-Top Scrutoire with Dutch turned legs, 1725–40.

Figure 250.
Cabriole-Legged Scrutoire with cabinet top, 1725–40.

There is no drawer in the table part and the skirt is cut in a serrated edge. The legs are turned, ending in flat balls, and resemble inverted tenpins. The desk section has one drawer below the lid, and the interior is arranged exactly like that in the ball-foot scrutoires (Figure 239), with the slide opening into the top drawer instead of into a well. The fronts of the little drawers on the inside are cut in double ogee curves. This piece is the property of the writer.

Figure 251.
Cabriole-Legged Scrutoire, 1725–40.

An unusual scrutoire of this type with a cabinet top is shown in Figure 250, the property of Mr. H. W. Erving. The table section has three drawers side by side and the centre one is carved in the rising-sun pattern. The legs are cabriole, terminating in large Dutch feet. The desk part is made in one piece with a cabinet top, which is an unusual form of construction. The natural way would seem to have been to make the piece in three parts, consisting of the base, the desk, and the cabinet top. Below the lid are two drawers. There are two doors in the cabinet part with fret designs planted on the panel. The cornice is in scroll form with foliated rosettes, and the space beneath the scrolls is filled in with a fret of C scrolls. At each end and at the centre are turned pointed finials, the centre one resting on a circular fluted acroterium. The cornice is composed of the following mouldings: a fillet, a cyma recta, a narrow fillet, a wide fillet, a narrow fillet, a cove, an astragal, and a fillet. This piece is of cherry and is supposed to have been made at Windsor, Connecticut.

Scrutoires of this type with cabinet tops are very rare in this country, and this one is probably the best example that has been found.

Another unusual scrutoire of the same type is shown in Figure 251, the property of Miss C. M. Traver, of New York. The table part is low with short cabriole legs and Dutch feet. In this part are two square drawers with a full-sun pattern carved on the surfaces, and a narrow drawer. In the desk part are three long drawers and three small ones side by side, the centre one having carved upon it

the same full-sun pattern. The interior is plain, with a long drawer and four small ones below and no pigeon-holes. Above the desk part is imposed another section, consisting of two drawers, upon which is carved the rising-sun pattern placed vertically, and above are two drawers side by side. This piece is so tall that it must have been intended to be used by a person standing, and was probably made for some special purpose. The wood is maple.

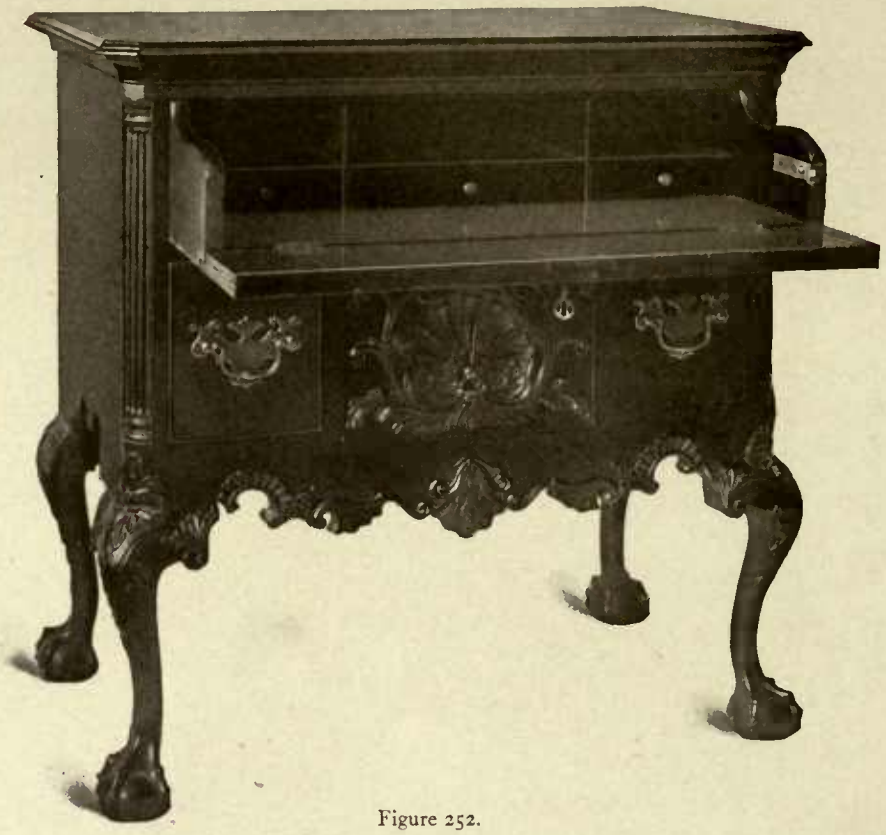


Figure 252.
Dressing-Table with desk drawer, 1760–75.

Still another form of the so-called low-boy scrutoire is shown in Figure 252. When closed it appears to be a regular dressing-table of the Philadelphia type (Figure 110), but the front of the top drawer falls, disclosing a desk. The top is finished with a cove, a fillet, and a quarter-round, and below is a deep cornice composed of a fillet and a large cove. The corners have square recessed edges and quarter-reeded columns are inserted. On the base of the frame and extending onto the knees are carved flowers and leaves and on the knees are carved two flowers with a long spray of acanthus leaves extending well down the legs. The feet are of the bird's claw and ball type. The skirt is beautifully cut and carved in C scrolls with leaves, with a shell at the centre. On the centre lower drawer is carved a shell and streamer so familiar on the Philadelphia pieces. This piece,

so far as the writer knows, is unique, and is in the Pendleton Collection, owned by the Rhode Island School of Design.

After the first twenty years of the eighteenth century the marked distinction before noted in the prices given for desks and scrutoires disappears, and thereafter the inventories almost indiscriminately use the terms to denote the same kind of piece at the same price. Thus, at Salem, in 1734, we find "1 desk £5, 10s."; the high valuation showing that the old distinction was no longer made. And, later still, the word scrutoire seems to disappear entirely, and writing pieces of every sort are called desks.

It was also about this time that the word bureau first came into use. The word is of French origin. Some assert that it comes from a word denoting a writing piece of any kind, while others claim that the name was derived from the word *burrel*, or *bureau*, a coarse russet cloth of mediæval times with which such pieces were covered. This latter derivation is probably the correct one, the first being a secondary meaning, for in Cotgrave's French and English dictionary, published in 1611, the following appears: "Bureau, a thick and course cloth of a browne russett or dark mingles colour; also the table thats within a Court of audit or of audience (belike, because tis usually covered with a carpet of that cloth)."

The word is used by Swift in its modern spelling with its early meaning in the following much-quoted stanza:

"For not a desk with silver nails
Nor bureau of expense
Nor standish well Japann'd avails
To writing of good sense."

This word is compounded in two ways in the inventories, bureau-desk and bureau-table or -chamber-table. Dr. Lyon, in his splendid work on Colonial Furniture, thinks the former referred to a scrutoire, while the latter referred to a low chest of drawers, or bureau in the modern sense, and cites such entries as: at Boston, in 1721, "a burow desk £3 10s"; in 1725, "1 buroe £5"; in 1739, "1 buro table"; and in 1749, "In the front chamber 1 buro table with drawers £15"—all of these valuations, of course, being in inflated currency.

This distinction hardly seems to us probable, because a low chest of drawers could have been properly described by calling it by that name, as had been the custom in the inventories of the oak period, and as was still occasionally done in this; and, furthermore, the word table could hardly be applied to such a piece.

It is undoubtedly true that when the expression first appeared it referred to some new style in furniture, and we believe, from a study of old dictionaries, as well as the inventories and the pieces still extant belonging to those times, that the word was always used in connection with writing in some way.

The word bureau appears to have had two meanings, either a piece on

which to write or a chest of drawers of some sort. In the expression "bureau-desk" the word seems to have been used in its second meaning, otherwise it would not be a qualifying word and would be redundant. The furniture best answering this description would be the slant-top desks with the chest of drawers below, which was a new style. The other expression, "bureau-table" or "bureau-chamber-table," would seem to use the word in its first sense. The expressions "table" and "chamber-table," as used in the inventories we have

Figure 253.
Knee-Hole Desk, about 1725.

seen, refer to what are commonly called low-boys; so if the word bureau was there used to denote a piece to write upon, we should have a low-boy plus a desk, such pieces as are shown in Figures 246 and 247; and as such pieces came into existence at about the time this expression first appears in the inventories, we believe them to have been there described.

The word bureau does not seem to have been used to any extent in its modern meaning until the last quarter of the eighteenth century, and we believe it was then so called because of the desk appearing in the upper drawer of such pieces; the desk drawer later was dropped, but the name remained.

Chippendale shows designs for ladies' secretaries, which he calls bureaus; and he, Hepplewhite, and Sheraton call chests of drawers commodes, so it is hardly

likely that the word bureau could at that time have been very commonly used to denote a simple chest of drawers. The word secretaire is the same word as secretary, a corruption of escritoire.

It will therefore be seen that after about the first twenty years of the eighteenth century there were four words used interchangeably to denote a piece of furniture for writing purposes, viz., desk, scrutoire, escritoire, and bureau.

Another early form of desk and dressing-table is shown in Figure 253. It is in knee-hole form; that is, the centre portion is recessed to allow a person to sit at the desk. The front of the top drawer falls on a quadrant and forms a surface upon which to write, and within are pigeon-holes and drawers. On each side of the centre are three drawers, and just above the recessed portion is a shallow drawer. A cupboard is built in the recessed portion. This piece stands on straight bracket feet. The fronts of the drawers are made of walnut veneer with herring-bone edges in early fashion, and the handles are in the early open-work willow pattern, the same as appears in Figure 244. This type of desk is also found with a baize top upon which to write. This piece is very similar to the dressing-table shown in Figure 113, which was the model for the knee-hole dressing-tables such as are shown in Figures 121 and 122, but which are of a considerably later date. This desk is the property of Messrs. Cooper and Griffith, of New York.

Figure 254.
Slant-Top Scrutoire, 1740–50.

As time went on more space was wanted in the drawer portion of the scrutoire than could be obtained from the low-boy type; consequently such pieces as that shown in Figure 254 came into fashion. The table part consists of a narrow frame on short, bandy legs terminating in Dutch feet. In the desk section are four drawers. It is 37½ inches high, 27½ inches wide, and 16 inches deep, and its diminutive proportions make it graceful. The use of this low frame with bandy legs seems to have been popular principally in Connecticut.

An interesting slant-top scrutoire with cabinet top, the property of Mr. George Dudley Seymour, of New Haven, is shown in Figure 255. It is made in

three parts; first the frame with short cabriole leg terminating in bird's claw and ball feet, then the desk part with four drawers below, and above this is the cabinet. The top is scrolled and the mouldings consist of the usual quarter-round, fillet, cove, astragal, fillet, and small cove. Below the scroll top is a

Figure 255.
Slant-Top Scrutoire with cabinet top and bird's claw and ball feet, 1725–50.

bevelled panel, the upper surface following the outline of the top, and at the centre is carved the sun pattern. On either side of the doors is a fluted pilaster, and in each door is a bevelled panel with a domed top. Elaborate H hinges are on the doors. The interior of the desk part has four pigeon-holes on each side of the centre and two drawers, on each of which is carved the rising-sun pattern. This scrutoire is made of cherry.

Figure 256 shows a scrutoire with a rather good interior consisting of eight pigeon-holes with gracefully cut partitions. The drawers are all curved, four below the pigeon-holes and one at each end below, while at the centre is a long open space to hold a ledger. At the centre are also two narrow vertical drawers for paper, and two drawers, the upper one cut with a shell. Below the desk

Figure 256.
Slant-Top Scrutoire, 1740–50.

part are four drawers with overlapping edges, and the feet are of the Dutch bandy-legged type with a heavy shoe. This desk is the property of Mr. Francis H. Bigelow, of Cambridge.

Figure 257 shows a scrutoire in which the drawers in the desk part are cut in ogee curves and the decoration is obtained by carving and burning the design into the wood. It was found in central Pennsylvania. The door at the centre conceals a series of little drawers, and under the frame of these drawers is a spring which, upon being pressed, releases the whole centre and discloses a secret drawer back of the two carved columns. The lid is supported by two square drawers instead of two pulls.

In many of the scrutoires the maker exercised great ingenuity in contriving a series of secret drawers and receptacles in which deeds, wills, and other valuable papers could be kept. These secret places were sometimes arranged back of the

centre compartment. The whole centre would draw out on being released by pressure of a hidden spring, which was sometimes concealed above a little drawer at the top which must first be removed; sometimes the spring would be concealed at the bottom or on the side, always ingeniously hidden from the uninitiated. This centre, being drawn out, discloses either a series of small shallow drawers, a shelf, or two narrow upright drawers on either side of the centre. This is the commonest place to find secret compartments, but if they are not in the places mentioned a narrow shelf may be found between the top drawer and the bottom of the scrutoire part, to which an entrance can be obtained by means of a sliding panel in the bottom of the scrutoire part, often securely fastened by a spring hidden in various ways. Again, there is occasionally a hollow place at the back of the slides which holds the lid.

Figure 257.
Slant-Top Scrutoire, third quarter eighteenth century.

Figure 258 shows a scrutoire with an unusually good interior. There are two tiers of three carved drawers on each side of the centre. On the upper tier are carved rosettes and on the lower ones shells. Above are three pigeon-holes on each side and above that are three drawers. On each side of the door is a fluted pilaster which is the front of a paper drawer. The door front contains a panel with the edges cut in ogee and simple curves on which a vase with prune blossoms and leaves is beautifully carved. There are four plain drawers below, and the piece stands on bird's claw and ball bracket feet in front, with the knees carved in an acanthus-leaf and scroll design. The rear legs are in the ogee bracket type. This scrutoire is the property of Mr. C. R. Morson, of Brooklyn.

Figure 259 shows a scrutoire belonging to Mr. H. W. Erving. A rope moulding and a shell is carved on the lid, and on the centre of the lower drawer is carved a

Figure 258.
Slant-Top Scrutoire, third quarter eighteenth century.

Figure 259.
Slant-Top Scrutoire, third quarter eighteenth century.

similar shell, and a rope moulding is repeated on the skirt, both front and sides. The corners are chamfered and fluted, the feet are bird's claw and ball bracket feet with carved knees, and the balls are ornamented with small indentations.

A form of writing-desk which strongly resembles the modern office desk is shown in Figure 260. This form was used in France as early as the Louis XIV period. It did not become at all common in England until Chippendale's time. Chippendale shows several designs of this form in his "Director," and a late one executed by him is shown in Figure 5. In this country the model was not

Figure 260.
Knee-Hole Writing-Table, 1750–60.

popular. The one here shown is English and the cabinet work is of exceptional quality. It will be seen that the bases are *bombé*-shaped, the sides of the drawers being cut on the curve of the frame. The top is covered with a tooled leather. The mouldings on the edges of the top are carved in a dainty acanthus-leaf design and the stiles are all carved in acanthus scrolls. The feet are of the ogee bracket type, the handles are in Chippendale style, and on the ends are mounts of cast brass in imitation of French ormolu work. The proportions, simplicity, and refinement of this writing-table make it one of the best examples known. It is the property of Mr. Richard A. Canfield.

In no piece of furniture probably did the block-front type reach such perfection as in the scrutoire.

In studying the block-front type the reader will do well to compare the desks here shown with the block-front chests of drawers (Chapter III), where will be found a discussion of the style.

Figure 261 shows a typical block-front scrutoire. The blocking is raised and depressed beyond the plane of the drawer. This is the common method. This piece stands on four bird's claw and ball feet, and the blocking extends through the moulding onto the brackets of the legs. The brasses are original and are of the type usually found on these pieces. This piece is the property of Mr. Albert H. Pitkin, of Hartford.

Figure 261.
Block-Front, Slant-Top Scrutoire, third quarter eighteenth century.

Figure 262 shows another block-front scrutoire with the same style of blocking as is shown in the preceding figure, and there is the same moulding on the frame about the drawers. The feet, however, are unusual, being animals' claw and ball bracket feet with carved knees. The mouldings at the base of most of the block-front pieces, other than the Rhode Island type, generally consist of a cove, a fillet, and a quarter-round, with a wide fillet below, as in this piece. The interior of this desk is good; the blocking idea is carried out by the hollowed fronts of the outer drawers and the single door, above each of which is carved the rising-sun pattern. The handles, of course, originally were similar to those shown in the preceding figure. This scrutoire was the property of the late William G. Boardman, of Hartford.

Figure 263 shows a block-front scrutoire of a little different type. It will be seen that the depressed section is in the same plane as the outer edges, instead of

being depressed, and this gives the appearance of a double block. The usual mouldings, a cove, a fillet, a quarter-round, and a fillet, finish the bottom, and the piece stands on ogee bracket feet. The blocking does not extend through the moulding but is finished on the lower drawer. The interior is finished with curved

Figure 262.
Block-Front, Slant-Top Scrutoire, third quarter eighteenth century.

drawers and above the pigeon-holes is cut a fret design. This piece is the property of Mr. Dwight M. Prouty, of Boston.

One of the finest block-front scrutoires known is that shown in Figure 264, the property of Mr. George S. Palmer, of New London. The blocking is of the usual form and extends through the brackets of the feet. On each edge is a reeded and fluted pilaster, and the bird's claw and ball feet are well fashioned, the knees being carved. The most interesting feature, however, is the interior, arranged in amphitheatre fashion. At the base are three drawers curved both horizontally and vertically. Above those are four drawers on each side of the centre curved in the same manner, and above these on each side are four pigeon-holes surmounted by four drawers on which are carved the rising-sun pattern. On either side of the centre are three narrow vertical drawers and at the centre are three drawers with depressed blocking. The cabinet-maker was so full of his design that he

Figure 263.
Block-Front, Slant-Top Scrutoire, third quarter eighteenth century.

Figure 264.
Block-Front, Slant-Top Scrutoire, third quarter eighteenth century.

overlooked the fact that some portions of the interior projected too much to allow for the lid, consequently the lid on the inside at the two ends has been gouged out.

Figure 265.

Block-Front, Slant-Top Scrutoire with cabinet top, third quarter eighteenth century.

Figure 265 shows a block-front scrutoire with cabinet top, from the Bolles Collection. The top is scrolled and hooded, and the mouldings of the cornice consist of a quarter-round, a wide fillet, a cove, an astragal, a fillet, and a small

cove. There are pilasters on the doors which fit the capitals on the cornice. Behind the rounded section of the doors are carved recessed shells. The interior is composed of drawers and pigeon-holes with depressed blocking. The piece stands on short cabriole legs terminating in Dutch feet. The mouldings at the

Figure 266.
Block-Front, Slant-Top Scrutoire with cabinet top, third quarter eighteenth century.

bottom are the same found in those of the so-called Newport type, a cyma recta and a wide fillet. The blocking on the drawers is narrower than is usual and the drawers overlap.

Figure 266 shows the typical block-front, cabinet-top scrutoire found in northern New England. The cabinet top is tall and is scrolled but not hooded. The mouldings are the same as those shown in the preceding figure, except that

the upper fillet is narrow. The pilasters are on the doors connecting with the capitals on the cornice, and there are recessed shells above the pigeon-holes and

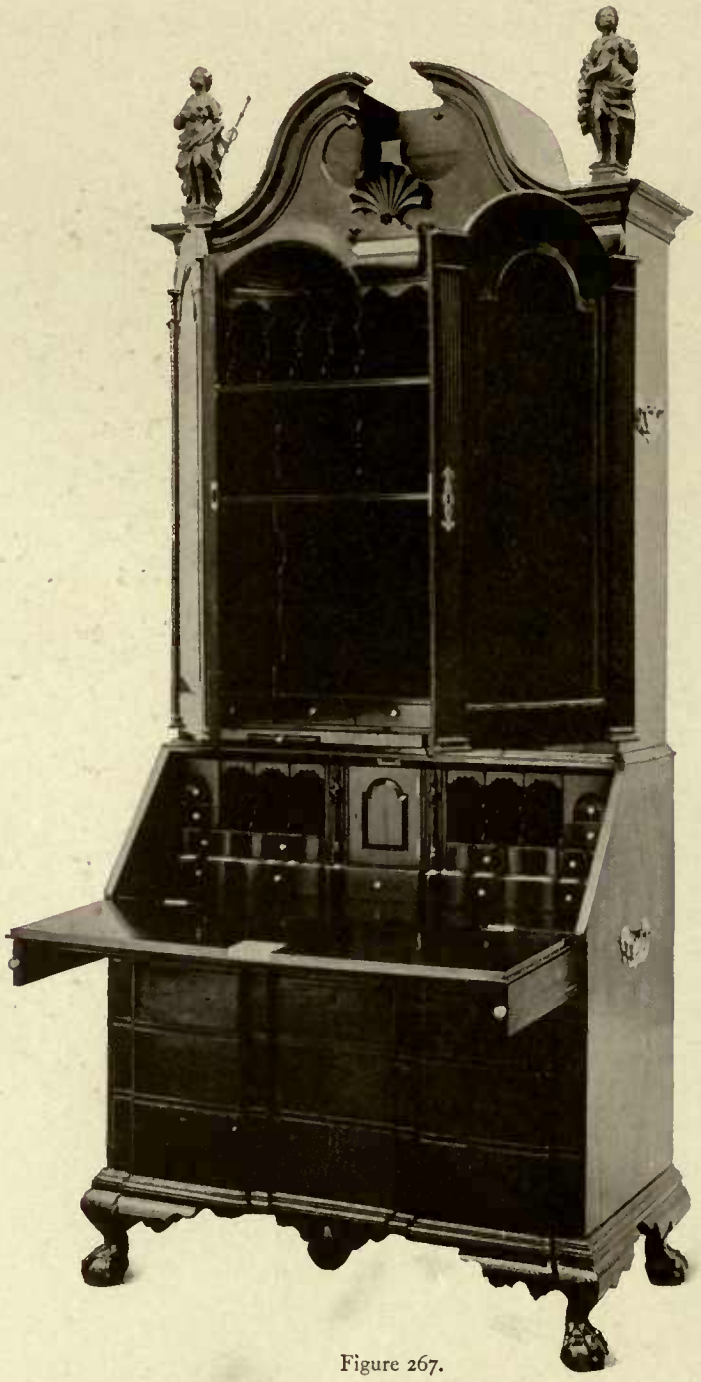


Figure 267.
Block-Front, Slant-Top Scrutoire with cabinet top, third quarter eighteenth century.

a fan carving at the centre of the top. The drawers on the interior are blocked and at the centre is a panelled door. Fluted pilasters finish the stiles on either side of the drawers, and the piece stands on straight bracket feet which have

been slightly cut off. This piece is the property of Mr. Francis H. Bigelow, of Cambridge.

An interesting block-front scrutoire from the Bolles Collection is shown in Figure 267. The cabinet section is very tall and the scroll top is hooded. The mouldings consist of a quarter-round, a fillet, a large cove, an astragal, a fillet, and a small cove. The acroteriums are surmounted by two full-length figures of mahogany. At the centre of the top is a carved shell. Behind the curve of the doors are two carved recessed shells and on the doors are fluted pilasters which connect with the capitals on the frame. There are two candle-slides below the cabinet. The drawers in the interior of the desk are curved and blocked, and a small panel like those on the doors is at the centre. The blocking is in the usual form with a bead on the frame about the drawers, and the piece stands on bird's claw and ball bracket feet. The mouldings at the bottom are the usual cove, fillet, quarter-round, and fillet. At the centre of the skirt is carved a shell. This piece represents the best of the northern New England type.

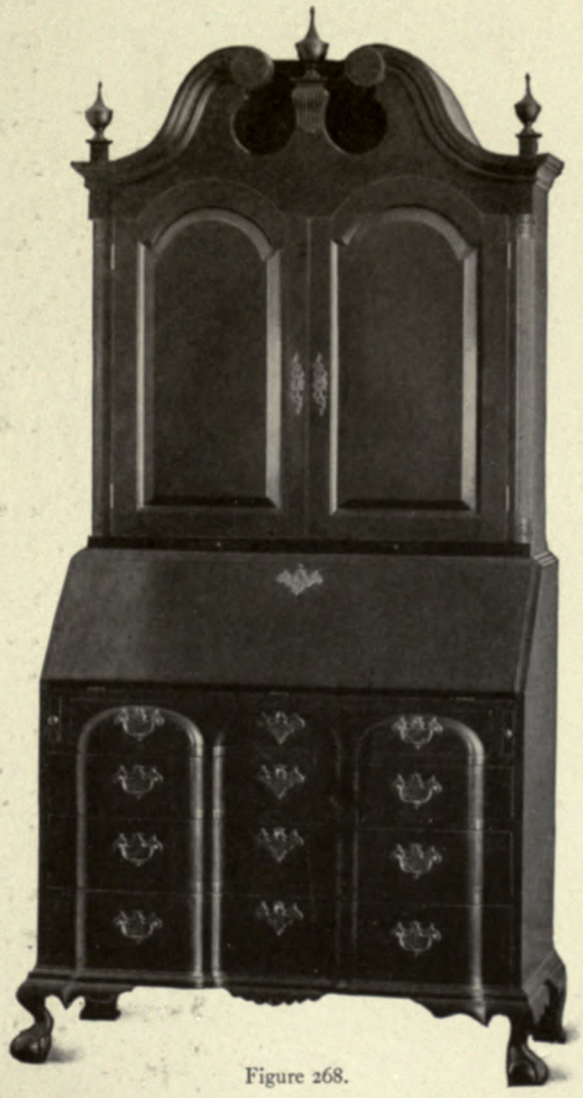


Figure 268.
Block-Front, Slant-Top Scrutoire with cabinet top, third quarter eighteenth century.

Figure 268 shows a block-front, cabinet-top scrutoire, the property of Mr. H. W. Erving. The top is scrolled and hooded. The mouldings are a quarter-round, a fillet, a cove, an astragal, a fillet, and a small cove. The sides of the upper section have square recessed edges with fluted quarter-columns inserted. In the lower section are four flush drawers without any beading on the edge of the frame. The piece stands on bird's claw and ball feet in front and ogee bracket feet at the back. An unusual feature is the inlay on the rosettes, on the centre acroterium, on the lid, and about the drawers.

A southern New England block-front, cabinet-top scrutoire is shown in Figure 269. The top is scrolled and hooded, and the mouldings are a quarter-round, a

fillet, a cove, an astragal, a fillet, and a cove. The doors are panelled and at the top of each is carved a raised shell. The usual candle-stick slides are below the cabinet. The lid is blocked, and at the top are shells, the outer ones raised and the centre one depressed. There are four drawers in the lower part with overlapping edges, which is rather unusual, as the drawers are usually flush with the beading on the frame. The legs are of the ogee bracket type and the base mouldings are the cove and a wide fillet. This piece may be an early example of the Rhode Island type, as it has some of its characteristics. It is the property of Mr. Richard A. Canfield.

Figure 269.
Block-Front, Slant-Top Scrutoire with cabinet top, third quarter eighteenth century.

We now come to a consideration of the Rhode Island pieces, so called because they can all be traced to Rhode Island and appear to have been made by the same man. It is thought that they were made in Newport by John Goddard, a cabinet-maker of that place. There are several cabinet-top scrutoires of this type known, and they are probably as fine pieces of cabinet work as are found in the country and differ only in minor details. These scrutoires are found in two forms, those where a rosette finishes the inner ends of the scrolls and those where the inner ends are finished with a returned moulding. Probably the earliest of these pieces is the one owned by Brown & Ives, of Providence, and is shown in Figure 270. The cabinet section is tall and stately. The top is scrolled and hooded and the inner ends of the scroll are finished with carved rosettes. The mouldings are a quarter-round, a fillet, a cyma recta, a fillet, a cove, an astragal, and a fillet. This form of moulding is found only on this scrutoire and the chest on chest (Figure 119). The astragal and fillet carry around the circular openings at the centre. This is common to all the Rhode Island pieces. Above the doors are three raised panels with rounded edges. On all the other pieces there are but two. At the corners are boxes on which are placed the acroterium with urns and flames. This feature only appears in this piece and on the chest on chest (Figure 119). The

corners have square recessed edges and quarter-round fluted and reeded columns are inserted. There are three doors, two of which are hinged together, and the

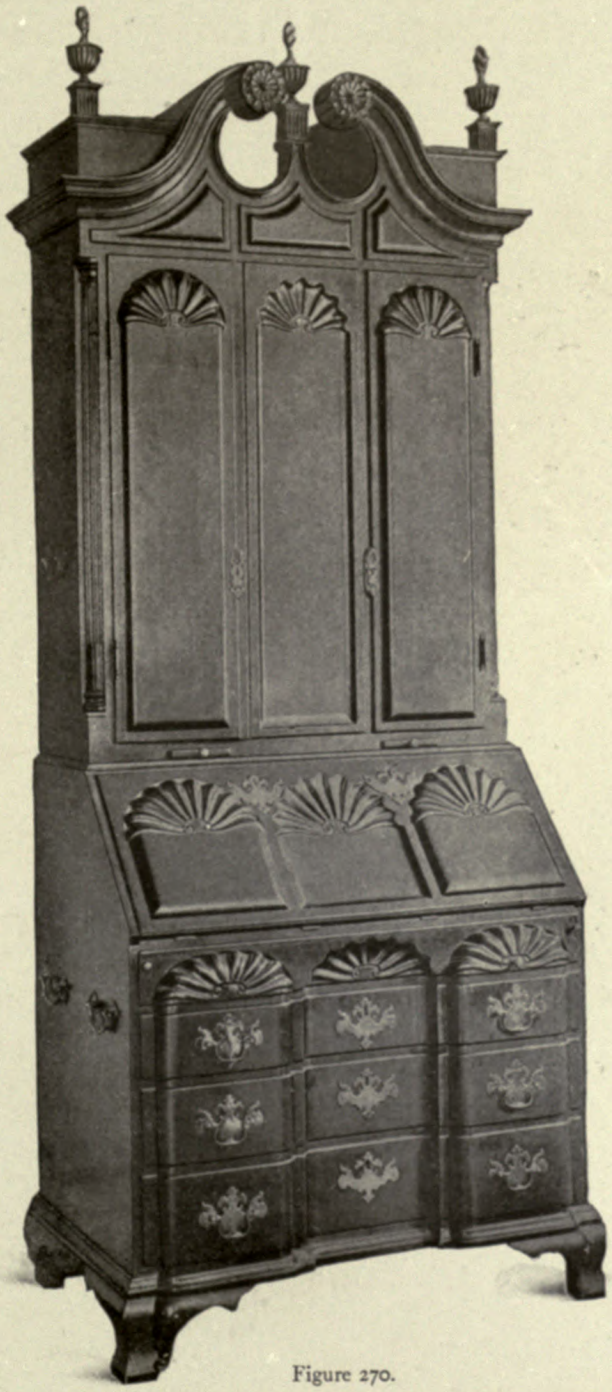


Figure 270.
Block-Front, Slant-Top Scrutoire with cabinet top, third quarter eighteenth century.

doors lock in the hinge, the inner door fastening to the outer one with a metal tongue. The beauty of this construction is that the blocking can thus be carried from the bottom to the top of the piece. The outer doors are raised with a shell carved at the top and the centre one is depressed with the sunken carved shell.

The lid is also blocked with two raised shells and one depressed shell. There are four drawers and all overlap. This feature also appears only in the chest on chest (Figure 119). The upper drawer is carved with the raised and depressed shells, a feature unique in this piece. The blocking is of the usual type, carry-

Figure 271.
Block-Front, Slant-Top Scrutoire with cabinet top, third quarter eighteenth century.

Figure 272.
Block-Front, Slant-Top Scrutoire with cabinet top, third quarter eighteenth century.

ing down to the ogee bracket feet, on the inside of which is carved a scroll, a feature found only in the Rhode Island type. The base mouldings are composed of a cove, a fillet, and a quarter-round, which differ from the regular type which are a cyma reversa and a fillet. At the ends of both the upper and lower sections are handles. The urn-and-flame pattern used on all of the Rhode Island pieces is of a distinctive character and aids in identifying them.

Figure 271 shows another of these Rhode Island block-front scrutoires, the property of Mrs. A. S. Chesebrough, of Bristol. The cornice is composed of a fillet, a cyma reversa, a fillet, cove, astragal, fillet, and small cove, and these mouldings appear on all of the pieces known except the two above mentioned. The astragal, fillet, and cove carry about the centre openings in the usual manner. Above the doors are two raised panels with rounded edges. The three doors with the carved shells in the centre are the same as in the preceding figure, as is also the lid of the desk. The corners have square recessed edges with quarter-round fluted columns inserted. There are but three drawers in the lower part without any shell carving, set flush with a bead moulding on the frame about them, which is the usual construction for Rhode Island pieces. Above the drawers is a sliding shelf, a feature unique with this piece. The base mouldings are a cyma reversa and a wide fillet, mouldings found on all of these pieces except the two above mentioned. The feet are the same as those shown in the preceding figure.

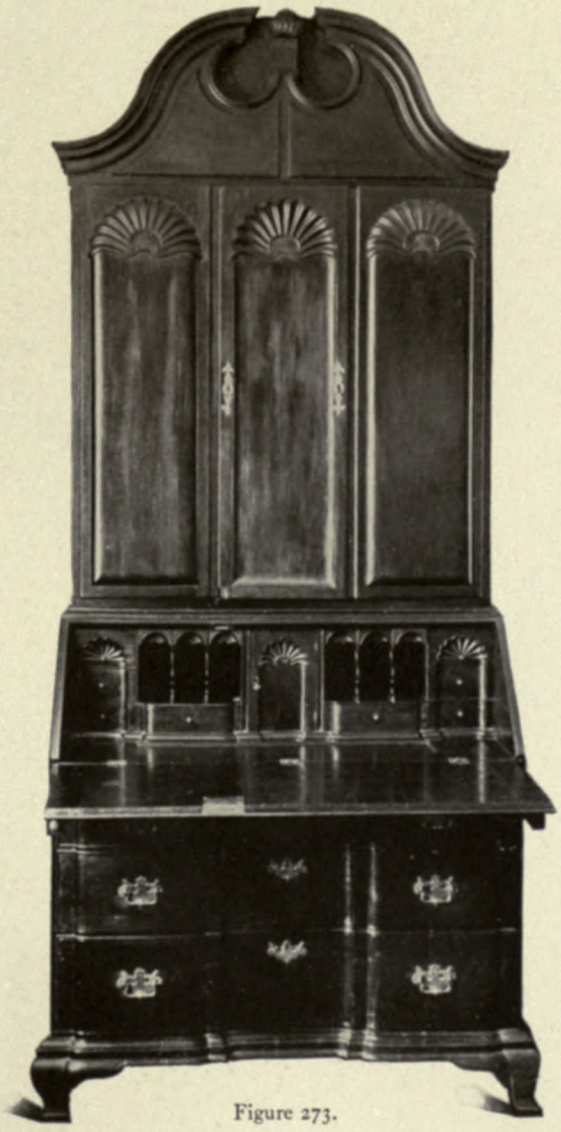


Figure 273.
Block-Front, Slant-Top Scrutoire with cabinet top, third quarter eighteenth century.

Another example of these scrutoires is shown in Figure 272 and is the property of Mr. Marsden J. Perry, of Providence. With the exception of the slide above the drawers, this piece is identical with the preceding one, except that there are eleven radiates in the upper shell and twelve radiates in the lower shell, while in the preceding piece there are fourteen and fifteen radiates respectively.

The second type of these scrutoires are those in which the mouldings on the inner ends of the scroll are finished with a returned moulding instead of a rosette.

Figure 273 is an example of this kind, the property of Mr. B. E. Helme, of Kingston. This piece is the simplest of the scrutoires and was probably an early

example of the type. The mouldings are the usual ones on these pieces, a fillet, cyma reversa, fillet, cove, astragal, fillet, and small cove. The two panels at the top are not finished with the raised sections, although it is possible these were applied and have fallen off. There is the usual three-door construction and shells,

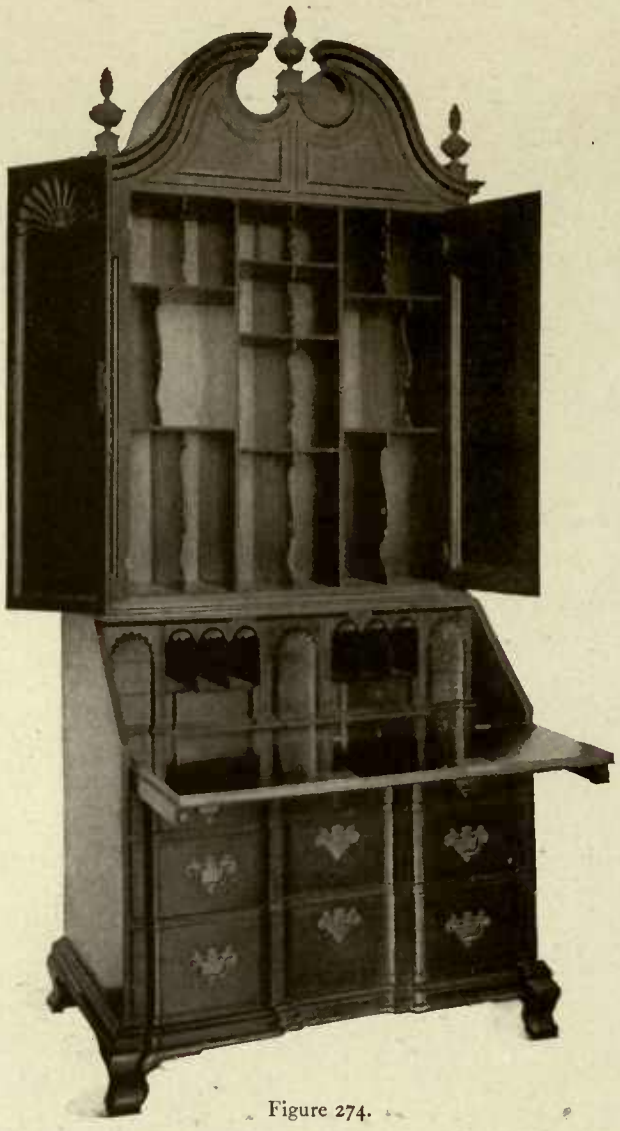


Figure 274.
Block-Front, Slant-Top Scrutoire with cabinet top, third quarter eighteenth century.

but the edges are plain and are not finished with the usual square recessed edge with quarter-column inserted. The interior is as fine as in any of the pieces. The legs have been cut off as has also the centre urn and flame. This second type of Rhode Island scrutoire differs from the first type in that it is generally enclosed directly back of the centre acroterium and also in that it has a slide on the inside of the desk opening into the top drawer.

Another of these scrutoires is shown in Figure 274, from the Pendleton Collection, owned by the Rhode Island School of Design. The top is scrolled and hooded

Figure 275.
Block-Front, Slant-Top Scrutoire with cabinet top,
third quarter eighteenth century.

and the inner ends of the scroll are finished with a returned moulding instead of a rosette. The mouldings are the same as those appearing in the last figure, and

there are two raised panels with rounded edges above the doors in the usual manner. The urns and flames are also in the usual form. This piece is shown open. On the left are two doors and on the right is one. The key which locks the doors will be seen on the inside of the two doors. The interior is finished with pigeon-

Figure 276.
Block-Front, Slant-Top Scrutoire with cabinet top, 1760–75.

holes with movable slides set in grooves. The front of these slides is cut in a long ogee curve and a half-round. The interior of the desk part has three doors at each end with depressed blocking and carved shells, and the door at the centre is in the same form. Three pigeon-holes are on each side of the centre and above each is a depressed half-round. The drawers below the pigeon-holes are in raised blocks. The interior of the piece is practically the same as that shown in the preceding figure, the only important variation being that the hood top is not backed at the

centre and the centre acroterium is not as large and is not reeded. There are three flush drawers below with bead moulding on the frame about them, and the base mouldings and the feet are in the usual form.

Another of these scrutoires is shown in Figure 275 and is the property of Mr. Richard A. Canfield. A number of refinements show that this was probably the last made of those shown. The top is scrolled and hooded and the inner ends of the scroll are finished with a returned moulding instead of rosette. The opening at the centre of the top is backed. The mouldings are the same as those on the preceding figure, as are also the two raised panels with rounded edges above the doors. The finials are also in the same design. The doors are three in number, arranged in the usual way above described, and the shells have thirteen radiates at the top and sixteen on the lid. The corners have square recessed edges in which are inserted quarter-round reeded and fluted columns. There are three flush drawers in the lower part with a bead moulding on the frame. The base moulding is in the usual style found on these pieces, a cyma reversa and a wide fillet. The piece stands on the usual bracket feet, but the carved scroll on the inner edge comes to a point.

An interesting variation of the Rhode Island type is shown in Figure 276, the property of Mr. George M. Gunn, of Milford, Connecticut. The cabinet-maker apparently had either seen or heard of a Rhode Island piece and was copying it from memory. The cornice is composed of a quarter-round, a fillet, a cyma reversa, a dentil moulding, a cove, an astragal, a fillet, and a small cove, but the astragal, fillet, and cove do not extend about the circular openings at the top as they do in the Rhode Island pieces. The cabinet is concealed by but two instead of three doors, consequently it was necessary to cut through the centre shell and depressed blocking. The shells are not made like those on the Rhode Island pieces, but are exactly like those on the chest on chest (Figure 120), as is also the carved support for the centre acroterium. There are four drawers set flush with a bead moulding on the frame about them, and the piece stands on bird's claw and ball feet with shells carved on the knees and at the centre of the skirt. The base mouldings are a cyma recta and a fillet instead of the cyma reversa and fillet found on the Rhode Island pieces.

A different type of block-front, cabinet-top scrutoire is shown in Figure 277. In those above shown the top is simply scrolled, but in this one there is a pediment top with a hood and scroll. The mouldings are more elaborate than is usual, consisting of a quarter-round, a cyma recta, a fillet, and a small cyma reversa, a dentil moulding, a cove, an astragal, and a fillet. The cymatium has the quarter-round, the cyma recta, a fillet, and a cove with a dentil moulding, and the section carrying across the front has the same mouldings, commencing with the cyma

reversa. On either side of the doors are fluted pilasters the capitals of which extend through to the top of the mouldings. The two doors are panelled with ogee curved edges. The lower part has four drawers with a bead moulding on the frame about them, and the blocking is in the type where the depressed sections are in the plane of the drawer, giving the appearance of the double blocking as

Figure 277.
Block-Front, Slant-Top Scrutoire with cabinet top, 1778.

in Figure 263. The base mouldings are the cove, a fillet, a quarter-round, and a wide fillet, and the piece stands on four bird's claw and ball feet. This piece was made in New Hampshire in 1778 and is the property of the writer.

Figure 278 shows another block-front, cabinet-top scrutoire in which the pediment effect was obtained by a fret extending across the ends and front. The top

is scrolled and hooded. The scrolls terminate in a carved rosette. The mouldings consist of a quarter-round, a fillet, a cove, an astragal, a fillet, and a small cove, the fret frieze, a fillet, a cyma reversa, and a broad fillet. The finials are unusually beautiful with carved urns and flames which are cut through and wave in a realistic manner. On either side of the two doors are fluted pilasters. The panels

Figure 278.
Block-Front, Slant-Top Scrutoire with cabinet top, third quarter eighteenth century.

of the doors are cut in ogee curves. There are four drawers below in the usual blocking, and the base mouldings are a cove, a fillet, a quarter-round, and a fillet. The piece stands on bird's claw and ball feet. This piece is in the Pendleton Collection, owned by the Rhode Island School of Design.

Another form of cabinet-top scrutoire is the *bombé* type, of which three beautiful examples are shown in the following figures.

The simplest one is shown in Figure 279 and is in the Pendleton Collection, owned by the Rhode Island School of Design. The top is in the form of an interrupted or broken-arch pediment. The mouldings are a fillet, cyma reversa, wide fillet or corona, a soffit, narrow fillet, quarter-round, fillet, dentil moulding, fillet, cyma reversa, and a frieze. The moulding returns at the centre of the top to the back of the piece and a wide cove is added. On the capitals of the fluted pilasters on either side of the doors are the fillet, cyma reversa, wide fillet, and cyma reversa, which is repeated below, except that an astragal takes the place of the lower cyma reversa. It will thus be seen that the dominant theme of the mouldings is the use of the cyma reversa, which gives the piece a certain reserve and adds greatly to its beauty. An unusual feature of the pediment is that the cymatium does not extend over the top of the horizontal mouldings. The panels of the doors are bevelled and cut in a series of cyma curves in a manner found on many of the mirrors. The lower section is beautifully made. It is not only *bombé*, but the fronts of the drawers are also in serpentine form and the sides of the drawers follow the curves on the frame. This necessitated cutting the sides of all of the drawers on a curve. The base mouldings are the same as those appearing on many block-front pieces, a cove, a fillet, a quarter-round, and a fillet. The piece stands on bird's claw and ball feet. This scrutoire was found at Portsmouth, New Hampshire, and the drawers are of American pine, which would rather indicate its origin. The urn at the centre of the top is not original.

Figure 280 shows another *bombé*-shaped, cabinet-top scrutoire somewhat more ornate than that shown in the preceding figure. The top has an interrupted or broken-arch pediment and does not carry through, making the enclosed hood, as does the one shown in the preceding figure. The mouldings consist of a fillet, cyma recta, fillet, small cyma reversa ornamented with a leaf carving, wide fillet or corona, soffit, narrow fillet, quarter-round ornamented with egg-and-dart pattern, fillet, dentil moulding, fillet, small cyma reversa ornamented with leaf carving. It will be seen that the mouldings are the same as those shown in the preceding figure except that on this one are added at the top the extra fillet and cyma recta. The mouldings below the frieze are the same as those in the preceding figure, the cyma reversa being, however, ornamented with a leaf carving. The capitals of the pilaster are a long cyma recta carved in an acanthus-leaf design. The panels of the doors are bevelled and cut in series of cyma curves, as in the preceding figure, and the mouldings about the edges of the panels are carved in a leaf design. The lower part is not only *bombé*-shaped, but the fronts of the drawers are blocked, making an unusual combination. The sides of the drawers, however, do not follow the curve of the sides, as in the preceding figure, but the width of the frame takes up the swell, leaving the sides of the drawers straight. The base mouldings are the usual cove, fillet, quarter-round, and fillet,

Figure 279.
Bombé-Front, Slant-Top Scrutoire with cabinet top, 1750–75.

Figure 280.

Bombé-Front, Slant-Top Scrutoire with cabinet top, 1750–75.

Figure 281.

Bombé-Front, Slant-Top Scrutoire with cabinet top, 1750–75.

and the piece stands on ogee bracket feet with carved surfaces. On the edges of the lower part is carved a leaf design. This piece is the property of Mr. George S. Palmer, of New London.

Figure 281 shows another *bombé*-front, cabinet-top scrutoire, in the Bulkeley Collection, which is more ornate than any of the foregoing. It has the same interrupted pediment top, and the mouldings are a fillet, a cyma recta, a fillet, a cyma reversa ornamented with leaf carving, a wide fillet or corona, soffit, a narrow fillet, a quarter-round ornamented with the egg-and-dart pattern, a dentil moulding, a fillet, a cyma reversa ornamented with a carved leaf pattern. It will be seen that this cornice is identical with that shown in the preceding figure. Below the frieze is a fillet, a cyma reversa carved, a wide fillet, a reel and bead moulding. Above the reeded pilaster on either side of the door is a well-carved Corinthian capital. In each door is a mirror with upper edges cut in the cyma curves with a carved moulding. A carved moulding finishes the base of the cabinet top. The lower section consists of a plain *bombé* carcass, the drawers having straight sides instead of following the curves of the frame, and in that respect is the same as that shown in the preceding figure. The base moulding consists of a fillet, a large ovolo or quarter-round carved with a flower-and-leaf design with a large shell at the centre, and the piece stands on animal's claw and ball feet.

All of these pieces, with the exception of the *bombé* feature, are very similar to early Chippendale designs, and may have been made by the same cabinet-maker, who undoubtedly was familiar with Chippendale's book.

Figure 282 shows a cabinet-top scrutoire from the Pendleton Collection, belonging to the Rhode Island School of Design, which represents the Philadelphia type and has many of the characteristics of the Philadelphia high chests of drawers (Figure 105). The top is scrolled and hooded, the inner ends of the scrolls being finished with well-carved rosettes. The mouldings are of the usual type in these pieces, a fillet, a cyma recta, a fillet, a cove, and a small quarter-round. Above the doors is applied a shell carving with foliations and flowers similar to that shown in the figure above mentioned. Urns and flames finish the ends and centre. The two doors have semicircular tops and the mouldings about the panels are carved in leaf design. The lower carcass is plain with four drawers, and the base mouldings are the usual cove, fillet, quarter-round, and fillet. The piece stands on four bird's claw and ball feet.

Figure 283 shows an interesting cabinet-top scrutoire, in the collection of Mr. George S. Palmer, which closely resembles some of the Chippendale designs. The top is finished with a scroll pediment, the inner ends of the scrolls being finished with rosettes having outstanding foliations. The mouldings are a fillet, a cyma

recta, a fillet, a wide fillet or corona, soffit, a fillet, a quarter-round, a fillet, a dentil moulding, a fillet, a cove, and an astragal. Below this is a Chinese fret frieze and then an astragal and a fillet. About the two panel doors is a Chinese fret of the same design, and below the doors, separated by an astragal, is another Chinese

Figure 282.
Slant-Top Scrutoire with cabinet top, 1760–75.

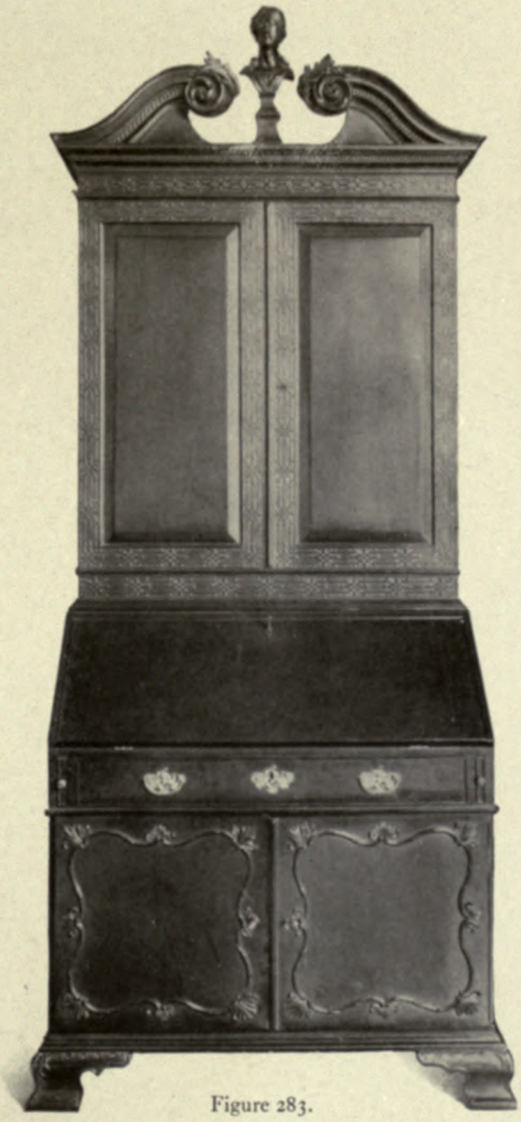


Figure 283.
Slant-Top Scrutoire with cabinet top, 1760–75.

fret in the same design. In the lower carcass is the slant-top desk, and below that is one drawer below which are two doors concealing sliding shelves. On the doors are planted carved scrolls and leaves in a characteristic Chippendale pattern. The base moulding is the usual Chippendale one, a cyma reversa and a fillet, and the piece stands on carved ogee bracket feet. Were it not for the fact that the interior of this piece is finished with American pine, we should pronounce it English of the Chippendale school.

Before leaving the subject of cabinet-top scrutoires, it has been thought well to show two examples of English scrutoires of the same period by way of comparison.

Figure 284.
Slant-Top Scrutoire with bookcase top, 1750–70.

Figure 284 is a beautiful example from the Pendleton Collection. It has a scrolled pediment, the inner ends of the scrolls being finished with beautifully carved acanthus-leaf rosettes finer than any we have found in this country. The

mouldings are a quarter-round, a fillet, a cove, a pearl bead moulding, a wide fillet or corona, soffit, a small fillet, a quarter-round, a fillet, a dentil moulding, a fillet, a quarter-round, and a fillet. The frieze is plain and below it is a cove, a fillet, and a cyma reversa carved in a leaf design. Around the outer edges of the glass doors is applied a beautifully carved design of foliated scrolls and flowers. On the upper

Figure 285.
Slant-Top Scrutoire with bookcase top, 1750–70.

edge of the frame of the lower carcass is a cyma reversa carved in a leaf design, and below the top drawer is a small torus or astragal carved in a similar design. The base moulding is a cyma reversa carved in a flowing foliated design and a fillet. The piece stands on well-carved ogee bracket feet. The handles are silvered.

Figure 285 shows another English cabinet-top scrutoire which is the property of Mr. Marsden J. Perry, of Providence. The top is finished with a scroll

pediment with acanthus-leaf foliations extending over the entire scrolls. Beneath the scrolls is a lattice design. The mouldings are a fillet, a cyma recta, a small fillet, a large fillet or corona, soffit, a small fillet, a quarter-round, a fillet, a dentil moulding, a fillet, and a small cove. The frieze is ornamented with a beautiful fret below which is an astragal. Each door has eight panes of glass and the frame about them is carved in a leaf design. Below the upper drawer in the lower carcass

Figure 286.
Serpentine-Front, Slant-Top Scrutoire, 1765–80.

is a small torus or astragal carved in a leaf design. The base is particularly beautiful. There is a small plain torus moulding, and the skirt is enriched with a finely carved rococo scroll design. The piece stands on scroll feet with an acanthus leaf projecting from the outer surfaces.

A form of scrutoire quite common in New England is shown in Figure 286. The front of the drawers is in the serpentine curve raised at the centre and depressed at the two ends. The base mouldings are a cyma reversa and a fillet, and the piece stands on bird's claw and ball feet. These pieces are found made of mahogany, cherry, and maple, and occasionally have cabinet tops. The table of the desk part is usually a little higher than in any other forms of scrutoire. This piece is in the Bolles Collection.

Figure 287 shows another form in which these pieces are found. The drawer front is in a reverse serpentine curve; that is, with the centre depressed and the two ends swelled. The base moulding is the cove, fillet, quarter-round, and wide fillet, and the piece stands on bird's claw and ball feet. It is the property of Mr. William Meggat, of Wethersfield, Connecticut.

Figure 288 shows a reverse serpentine-front, slant-top scrutoire with cabinet top which is in the Bolles Collection. The pediment top is very unusual in that

Figure 287.
Reversed Serpentine-Front Scrutoire, 1765–80.

the mouldings of the scroll do not extend into the horizontal mouldings, but both sets of mouldings are complete and distinct. The mouldings of the scroll are the usual quarter-round, fillet, cove, astragal, fillet, and cove, and on the inner ends of the scrolls are rosettes. The horizontal mouldings consist of a fillet, a cyma reversa, a dentil moulding, a fillet, and a cove. On each side are fluted pilasters, and the doors have sunken panels with the edges about them cut in cyma curves. Below the doors are candle-stick slides. The interior arrangement is quite like that found in Figure 274, except that it has three long plain drawers at the base. The end and centre drawers are concave blocked with shell carving, and the drawers under the pigeon-holes are in raised blocking. The base moulding is a cyma reversa and a fillet, and at the centre of the skirt is carved a half-rosette. The feet are ogee brackets.

Figure 289 shows a scrutoire of the Sheraton period. The desk part is covered with a tambour lid, which rolls back like a modern office desk and is made

of alternate strips of rosewood and satin-wood. When open the bed of the table pulls out and there is a rest that can be raised to any desired angle. The drawers and pigeon-holes are of satin-wood. The front is of satin-wood with mahogany inlay, and on the stiles at either end is a medallion of an urn with flowers. The

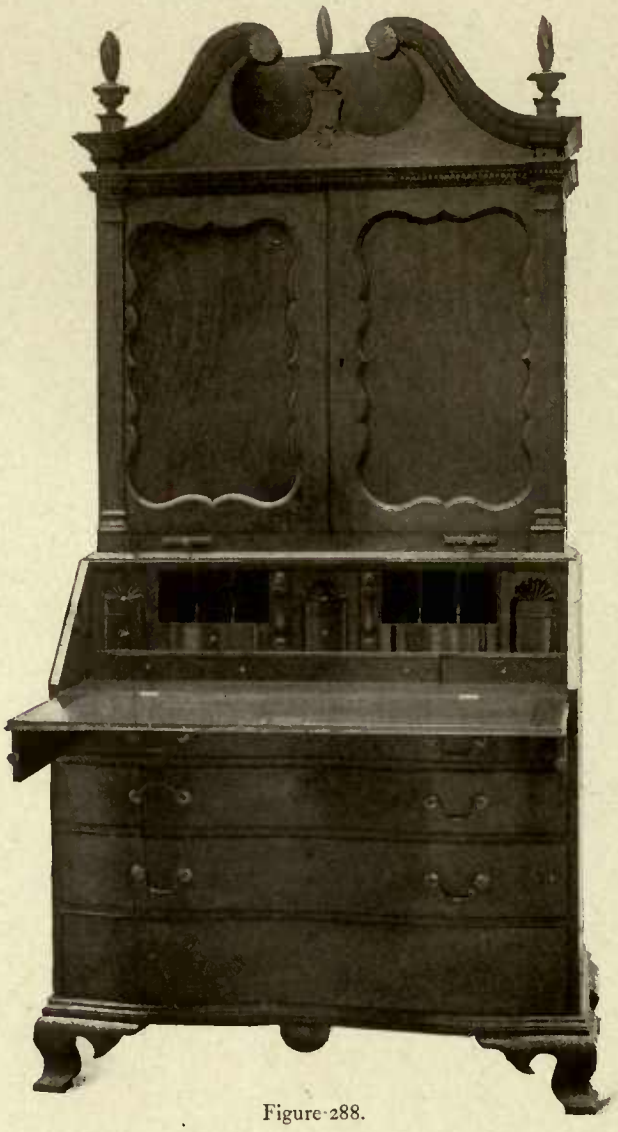


Figure 288.
Reversed Serpentine-Front Scrutoire with cabinet top, 1765–80.

legs are tapering, made of mahogany with inlay of satin-wood. This piece is American made and was found in Philadelphia. It is the property of the writer. Such pieces were called tambour writing-tables.

Figure 290 shows two views of a beautiful little scrutoire which is the property of Mr. John J. Gilbert, of Baltimore. It is made of mahogany and satin-

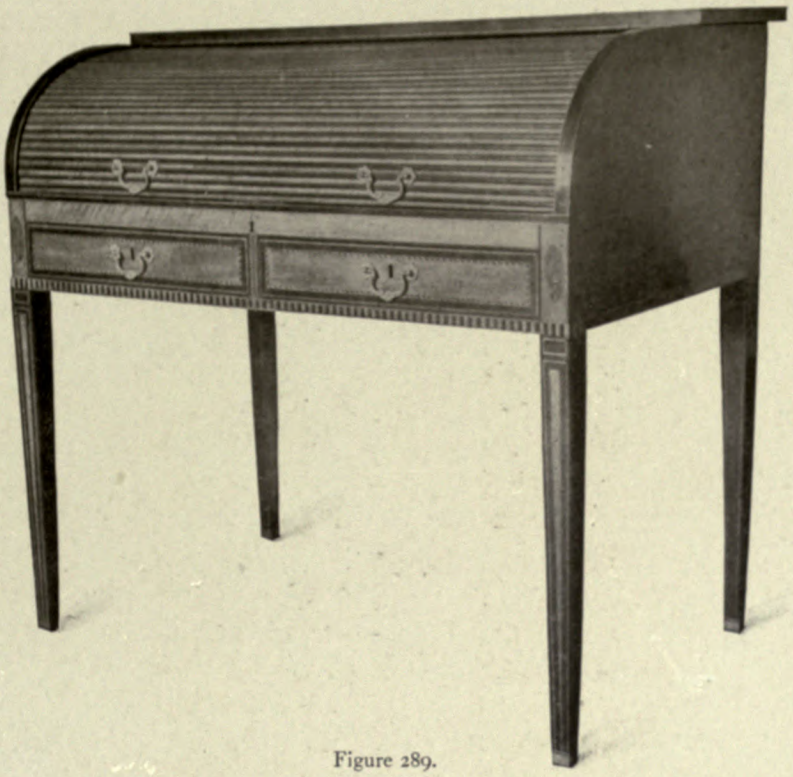


Figure 289.
Tambour Writing-Table, 1780–90.

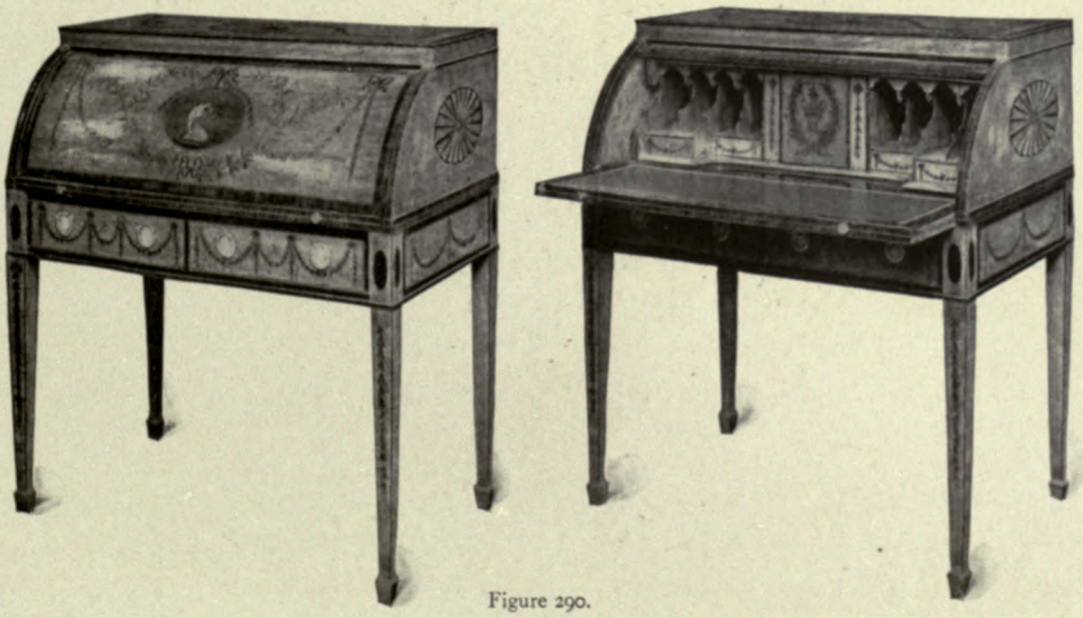


Figure 290.
Cylinder-Fall Desk, 1780–90.

wood beautifully enriched with marquetry. On the top is inlaid a rosette with streamers, and a rosette is inlaid on each end. The desk front is solid and in oval form, and at the centre is the figure of a kneeling woman and festoons of flowers and leaves with bow knots. The two drawer fronts are inlaid with similar festoons

Figure 291.
Bookcase and Scrutoire, 1780–90.

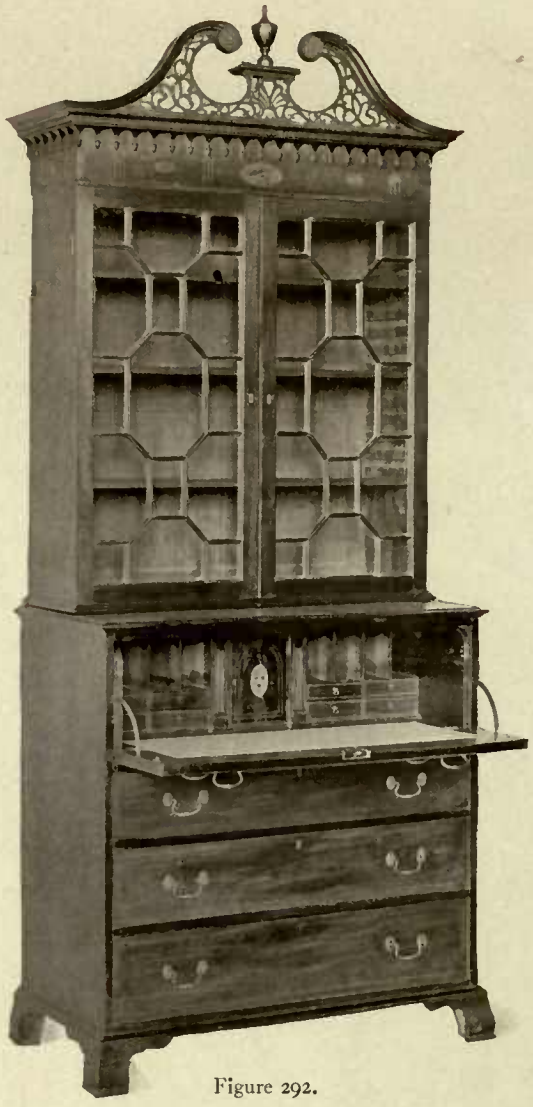


Figure 292.
Bookcase and Scrutoire, 1780–90.

as are also the ends. The legs are in the form known as Marlborough legs and have an inlay of pendent flowers. The table section of the desk pulls out and furnishes a large surface to write upon. The interior is finished with pigeon-holes and drawers with festoons, and at the centre is a door on which is inlaid an urn surrounded by a wreath. On either side of the doors are the two narrow paper-drawers on which are inlaid pendent flowers. This style of scrutoire was called by Shearer, who designed many of them, "cylinder-fall."

Figure 291 shows a scrutoire with bookcase top in the Sheraton style which belongs to Mr. John J. Gilbert, of Baltimore. The pediment top is scrolled, the inner ends being finished with simple rosettes, and below is an elaborate lattice-work composed of C scrolls. The mouldings consist of a fillet, a cyma recta, a fillet, a quarter-round, and a cove in the upper section, and below is added a moulding somewhat resembling the meander pattern. The cove across the sides and front is cut with Gothic openings in a manner which was often used by Sheraton. The glass doors are also cut in Gothic form. What appears to be the two upper drawers is the front of a desk which lets down on a quadrant in the usual manner, and below are three drawers. The piece stands on straight bracket feet.

Another Sheraton scrutoire with bookcase top, the property of Mr. Francis H. Bigelow, is shown in Figure 292. The pediment top and lattice-work is very similar to that shown in the preceding figure, but the cove moulding is cut into arches with points terminating in acorns. Below this is an inlaid frieze. The glass in the doors is cut in geometrical shapes. The desk portion is concealed behind what appear to be two drawers in the same manner as in the preceding piece. Inside are pigeon-holes and drawers, with a door at the centre and paper-drawers at the sides. Below are three drawers. The piece stands on slightly ogee bracket feet.

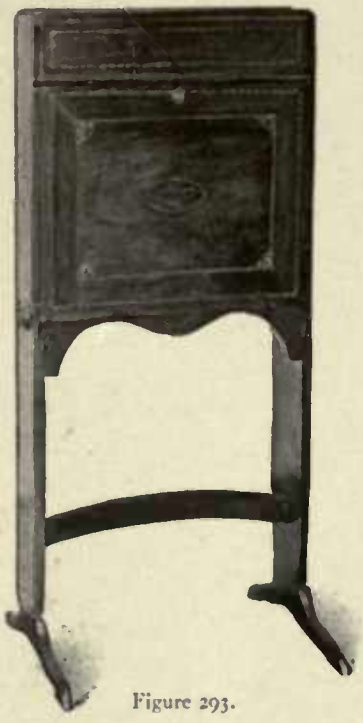


Figure 293.
Fire-Screen Scrutoire, 1780-90.

Another style of scrutoire found occasionally in this country, but more often in England, is a fire-screen scrutoire, an example of which appears in Figure 293, which is at the Van Cortlandt Manor, at Croton, New York. The front drops, disclosing a set of shallow pigeon-holes. Such pieces were made by Shearer and Hepplewhite in the last quarter of the eighteenth century, and this piece is almost identical with one of the illustrations among Shearer's designs, and is undoubtedly of English make.

We now come to a very different type of desk from those hitherto described. Figure 294 is a desk used by General Washington when President of the United States in 1789, and is now in the Governor's Room in the City Hall, New York. The wood is mahogany and the fluted legs and rosette trimmings are of the Sheraton style. The brass handles are found on both sides and ends, and there are seven drawers on each side, while the brasses at either end and the moulding

Figure 294.
Writing-Table, 1789.

Figure 295.
Knee-Hole Writing-Table, about 1790.

about imaginary drawers convey the impression that the ends are also furnished with drawers. At each end of the top are shelves for papers.

Figure 295 shows a knee-hole writing-table, the property of the writer. The top folds upon itself and when open is supported by pulls. There is a long drawer at the top and on each side of the recessed portion are four drawers. In the

Figure 296.
Inlaid Secretary, 1790–1800.

recessed portion is a cupboard with shelves. The base mouldings are a cove and a fillet and the piece stands on ogee bracket feet. The wood is mahogany with a border of the same wood and a narrow band of ebony about the drawers. The handles are the original. This desk is very similar to the one shown in Figure 253, and the veneered front of mahogany is made in imitation of the veneered walnut front on such a piece. The handles, however, show that it belongs to the Sheraton period. It was found in Philadelphia.

Figure 296 shows a pretty little secretary, the property of Mrs. Thomas G. Hazard, of Narragansett Pier, Rhode Island. It is made in mahogany and satin-wood. At the top is a cupboard concealed behind two doors which are inlaid in broad bands, alternately mahogany and satin-wood, set in fan shape. The front of the lower part folds over on hinges and discloses a desk shelf, and below

is a drawer made of satin-wood with a mahogany border. The legs are turned and reeded in the typical Sheraton fashion.

Figure 297 shows a form of desk quite popular about 1800. The upper section contains pigeon-holes covered with tambour slides with alternating strips of mahogany and satin-wood. The writing-table, when open, is supported by pulls. In the lower section are three long drawers with satin-wood panels. A bead moulding is on the edge of the drawers instead of on the frame about them, the method

Figure 297.
Inlaid Writing-Table, about 1800.

of the earlier period. The legs are tapering, with a square block near the feet, on the surface of which are turned rosettes. This piece is the property of Mr. Francis H. Bigelow, of Cambridge.

Figure 298 shows another desk of the same general description as that shown in the preceding figure. It is in three carcasses. The cornice moulding consists of a fillet, a cove, an astragal, and a fillet, and above are three acroteriums with urns. The upper carcass has shelves for books and each of the two doors has three lights with rounded tops. Above the doors is inlaid a modification of the meander pattern. The middle section has pigeon-holes and drawers concealed behind three solid doors, and below are three small drawers. The lower section

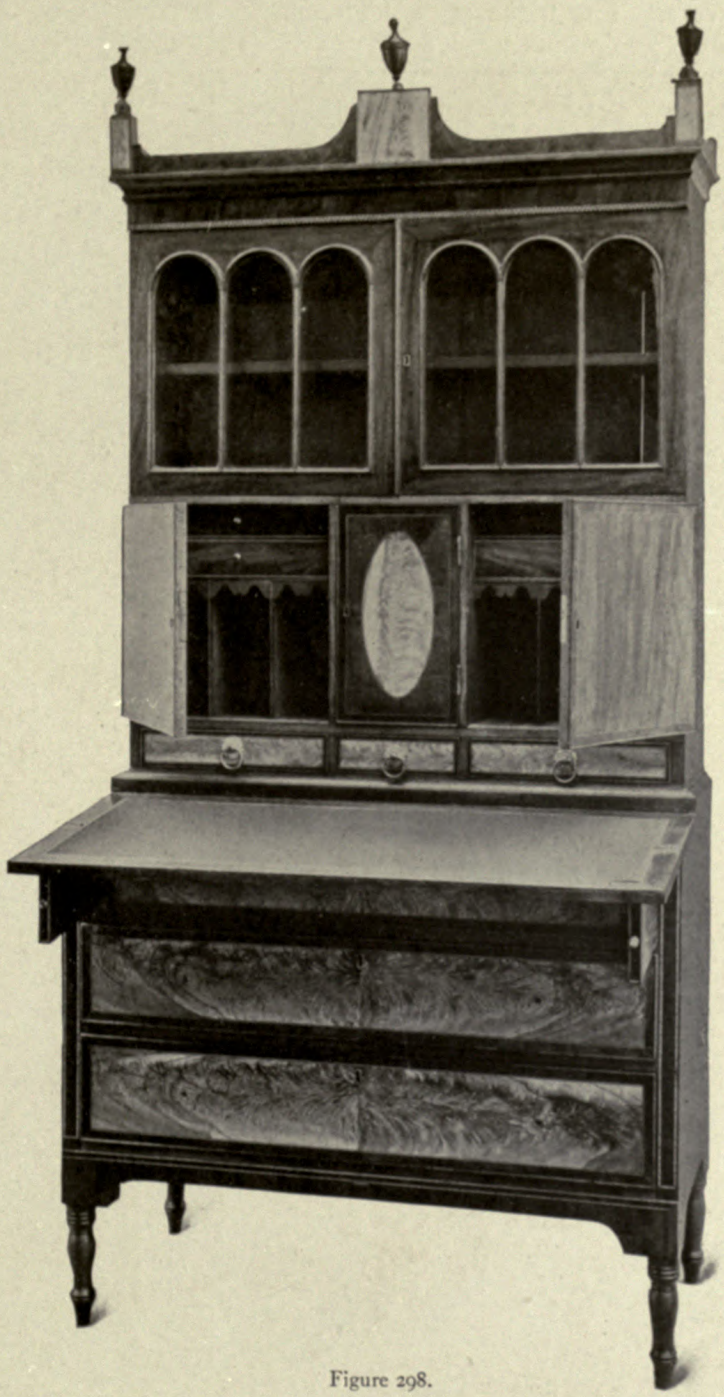


Figure 298.

Inlaid Writing-Table with bookcase top, about 1800.

contains the writing-table which opens out and is supported by pulls. Below are three drawers of satin-wood with mahogany. A bead moulding finishes the edges of the drawers. The piece stands on simple turned legs. Such pieces as these are found principally in New England and closely resemble the sideboards shown in Figures 214 and 215. This desk is in the Bolles Collection.

Figure 299.

Inlaid Writing-Table, 1810.

Figure 299 shows a Sheraton writing-table inlaid with satin-wood, ebony, and box. The writing-board is hinged and folds back on itself in the usual manner. At the top are three drawers below which are two recessed sections containing pigeon-holes and drawers covered with tambour slides, and at the centre is a solid door with a medallion inlaid. This piece was purchased in 1810 and is now owned by Miss Mary Bulkley, of Hartford.

Figure 300.

Inlaid Writing-Cabinet, about 1800.

An interesting little scrutoire belonging to Mr. George S. Palmer is shown in Figure 300. The upper section is a box or cabinet, the front of which falls, making a surface upon which to write and disclosing six drawers and a centre pigeon-hole. The lower part is a table with one drawer of mahogany and satin-wood. The piece has tapering fluted legs.

A desk in Sheraton style is shown in Figure 301 and is the property of Mr. Marsden J. Perry, of Providence. It is composed of two pedestals with a desk drawer between. In the upper section of each pedestal is a glass door

Figure 301.
Inlaid Desk, 1800–10.

with an oval centre medallion on which is painted a dancing girl. A looking-glass border is about the medallion, and at the spandrels are painted grapes and leaves. The centre section of each pedestal has cupboards concealed behind doors, inlaid in two medallions of satin-wood and a satin-wood border; the rest of the surface

is of mahogany. The lower section of each pedestal is supported by four turned legs, and between these legs are four drawers graduated in width, the smallest being at the bottom, which is finished with a wide cove moulding. Each pedestal stands on short turned feet. At the top are round finials. Between the pedestals is a drawer with four oval medallions inlaid in satin-wood. The front of the drawer falls, disclosing a desk, which contains pigeon-holes, cupboards, and drawers inlaid in a similar manner to the outside. This desk is of American origin, and the theme is taken from Sheraton's design called "The Sisters' Cylinder Bookcase," the difference being that in his design provision is made for two persons to sit facing each other; a cylinder covers the writing-table, the upper section of the pedestals are bookcases with globe terminals, and the feet are more elaborately turned.

Figure 302.
Scrutoire with bookcase top, 1800–10.

Figure 303.
Chest of Drawers with desk drawer, 1800–10

Figure 302 shows a still later form of scrutoire with bookcase top. The cornice mouldings are a quarter-round, a fillet, a dentil moulding, a fillet, a cove, an astragal, and a fillet, and the top is in the same form as that shown in Figure 298 except that the finials are of brass. The glass of the doors is cut in geometrical shapes. The front of the upper drawer in the lower section falls on a quadrant and discloses a desk with pigeon-holes and drawers. Below are three drawers all of which are finished with a bead moulding. The piece stands on straight bracket feet.

A chest of drawers, the top drawer of which contains a desk, is shown in Figure 303. Below the desk drawer are three drawers all of which have the oval brasses. This piece stands on French bracket feet and belongs to F. T. Bontecou.

Chests of drawers are commonly called bureaus in this country, and they probably derive the name from the fact that many were made with the writing-drawer.

Figure 304.
Empire Writing-Table, about 1820.

Figure 305.
Empire Scrutoire, 1810–20.

Figure 304 shows a late form of scrutoire. The upper section is a small bookcase with four panes of glass with rounded tops. The top is scrolled. The writing-table folds over in the usual way. The upper drawer overlaps and is supported with twisted columns and the piece stands on turned legs.

Figure 305 shows an inlaid scrutoire of the Empire period. It will be seen that it is built on the same principle as the early ball-foot scrutoire shown in Figure 238. There is a drawer above the desk part. The writing-table is formed by the front which falls forward and is held by chains. This piece is elaborately inlaid in floral designs. The corners are chamfered and are filled in with the head and feet of a woman in brass, and there is a raised brass beading about the drawers. Another inlay of brass is about a quarter-inch from the edge.

Many pieces of this general form are found in this country. They are usually of mahogany and often have brass mounts.

Very few bookcases prior to 1790 have been found in this country. The cabinet tops of scrutoires were often used for holding books, and those with glass doors were always intended for books, and it is probable that such pieces would hold practically all of the books that the ordinary family would have, consequently

Figure 306.
Bookcase, Chippendale style, 1760–70.

there was no great need for large separate bookcases. There is, however, a very good example of an early bookcase in the Warner house in Portsmouth.

In England bookcases are common. They are usually made with a projecting central section with two wings, as is the one in the Warner house.

A very handsome mahogany bookcase in the Chippendale style is shown in Figure 306 and is the property of the Honourable Morgan G. Bulkeley, of Hartford. It is made in three sections. The central section projects and has an interrupted pediment top. The mouldings consist of a fillet, a cyma recta carved in an acanthus-leaf design, a narrow fillet, a corona, a fillet, a quarter-round, a

fillet, a cove, a dentil moulding, a fillet, and a quarter-round. On the front, below the cornice on both sections, is carved a very beautiful fret design. At the centre of the top is a carved eagle. The doors are cut in geometrical designs, and below them are nine small drawers with the surface ornamented with fluting. At the ends of the lower section are cupboards and at the centre are ten

Figure 307.
Bookcase, Shearer style, 1780–90.

drawers. The skirt flares and is carved in a scroll-and-leaf design with a shell at the centre of each section. The feet are ogee feet with acanthus-leaf carving on the legs.

Figure 307 shows a library bookcase, the property of Professor Henry T. Fowler, of Providence. The piece is made in three sections, the outer ones slightly recessed. The three doors contain looking-glass, the panes cut in Gothic form. The outer doors conceal bookcases and the centre ones, bookcases and a

desk, which is disclosed by the falling of the desk front. In the lower section are cupboards and sliding shelves. In the centre of each of the lower doors is inlaid a fan medallion. The piece stands on straight bracket feet. The bookcase

Figure 308.
Bookcase, Sheraton style, 1790–1800.

is very similar to a design by Shearer shown in Plate 1 of the "Cabinet Makers' Book of Prices." It was formerly the property of General Knox and is said to have come from the Tuileries.

Figure 308 shows a small bookcase of a little later date which belongs to the writer. The mouldings consist of a fillet, a small cyma reversa, a quarter-round, a fillet, a cove, an astragal, a fillet, and a small cove, and just above the doors is an astragal and a fillet. The doors are cut in geometrical design and in the lower section are three long drawers. Just above the drawers is a slide, which pulls out, upon which to place books. The front of this slide is supported by legs which, when the slide is closed, form part of the stiles.

VI

LOOKING-GLASSES

THE use of mirrors dates from prehistoric times. They were of polished metal, small, and generally intended to be used in the hand. It was not until the early sixteenth century that glass was used for mirrors, and at that time Venetian workmen received state protection for the manufacture of looking-glasses, and for more than a century Venice supplied practically the whole world. The word looking-glass in the place of mirror occurs throughout the American inventories. In England the first looking-glass plates for mirrors were made in the year 1673 at Lambeth, and from that time were in general use. The records throughout the colonies for the first few years mention looking-glasses valued at from two to five shillings. As these must have been Venetian ones previous to 1673, and consequently expensive, the inference is that at that low estimate of value they must have been mere hand-glasses. After 1680, however, the records show them to have been of considerable value, very much above most of the furniture. Other records are: at Salem, in 1684, "a large looking glass and brasses" valued at £2, 5s.; at New York, in 1689, "a large looking glass 36s," and in 1696 one at £5; at Boston, in 1698, "a large looking glass," £2, 15s.; at Philadelphia, in 1686, "a square looking glass with diamonds," and in 1687, "an olive wood diamond cut looking glass"; at New York, in 1696, "a looking glass with a gilded frame and one with an ebony frame," and in 1697, "one large looking glass with a walnut tree frame."

The descriptions above enumerated cover practically all the hints that the records give of the character of looking-glasses previous to 1700. Fortunately, however, a number of these looking-glasses have survived and will be illustrated in the following pages. The glasses, of course, were all imported in colonial times, and, as might be expected, the advertisements frequently contain notices of their importation, giving the sizes and sometimes the prices. For instance, the following advertisement appears in the Newport *Mercury*, May 13, 1765: "To be sold by Peckham & Gould at their shop in Thames Street, an assortment of looking-glasses, viz: mahogany, sconce, gilt edge and shell, thirty inches by seventeen, plain ditto twenty five inches by thirteen, twenty three by twelve and down to

seven by five." Mention is also made of the importation of the looking-glasses in their frames as early as 1686, and a number of looking-glasses found here still bear the London maker's name. The Boston *News Letter* for August 10, 1719, advertises "looking glasses of divers sorts and sizes lately imported from London to be sold at the glass shop Queens Street."

It has been thought by many that practically all of the glass and frames were imported. This hardly seems probable, not only because glasses are mentioned as separately imported, but because there were good cabinet-makers, japanners, and gilders here who were undoubtedly able to construct such a simple thing as a looking-glass frame. Stephen Dwight, of New York, had his place of business between the Ferry Stairs and Burling Slip, and in 1755 advertised to carve picture and looking-glass frames. The truth probably is that many of the better frames were imported and the large number of plainer ones were made by local men who copied the imported designs, limited only by their skill and the price at which the looking-glass was to be sold. The earlier plates were so expensive that probably many persons could not afford an expensive frame, and doubtless some of them were simply enclosed in a plain frame for the protection of the glass.

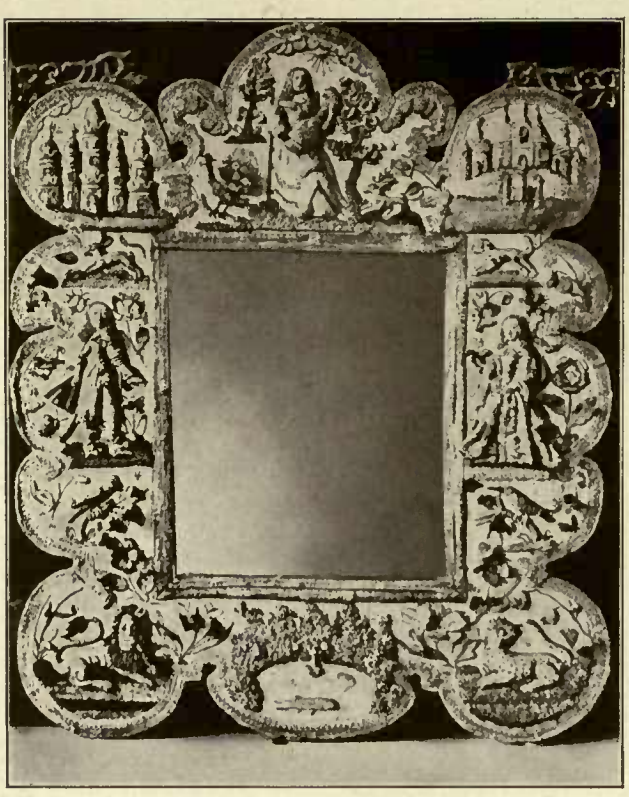


Figure 309.
Looking-Glass with stump-embroidery frame, about 1640.

It also seems to have been the fashion to have old looking-glasses remodelled, and many advertisements to this effect are found in the newspapers. In 1730 James Foddy advertised "to alter and amend old looking glasses."

The following characteristic advertisement appears at New York, in 1775, of "Minshiells looking glass store, removed from Smith Street to Hanover Square (opposite Mr. Goelet's, The Sign of the Golden Key)." He advertised, "an elegant assortment of looking glasses in oval and square ornamental frames, ditto mahogany; the greatest variety of girondoles ever imported to this city; brackets for busts or lustres, ornaments for chimney pieces, as tablets, friezes, etc. Birds and baskets of flowers for the top of book cases or glass frames, gilt

bordering for rooms by the yard. Engravings by Strange, Woollet, Vivans and other eminent masters. A pleasing variety of mezzotintoes well chosen and beautifully colored. Also an elegant assortment of frames without glass. Any lady or gentleman that have glass in old fashioned frames may have them cut in ovals or put in any pattern that pleases them best. The above frames may be finished white or green and white, purple, or any other color that suits the furniture of the room, or gilt in oil or burnished gold, equal to the best imported."

An early form of looking-glass frame is shown in Figure 309. The edges are cut in curves and the entire surface is ornamented with very fine stump embroidery. On the sides are represented Charles I and his queen and at the two upper corners are castles. At the centre of the top is an angel playing on a musical instrument, and the remaining spaces are filled in with birds, animals, trees, and flowers. The frame is fastened into an oak box. This frame was sold at the sale of the property of the Right Honourable the Viscountess Wolseley and is the property of the Rosenbach Company, Philadelphia.

Figure 310.
Looking-Glass with marquetry frame, 1690–1700.

The earliest frames mentioned in the American inventories were of ebony. A little later walnut and olive wood were freely mentioned.

There are two kinds of early looking-glasses, those having the square or slightly rectangular glass, and those having long frames with two glasses, one above the other. The latter type is called a pier-glass.

In Virginia, in 1678, is mentioned "1 olive wood glass, 1 large walnut tree glass £4 14s"; at Philadelphia, in 1687, "an olive wood diamond cut looking glass."

A number of these olive-wood looking-glasses are to be found in this country, and an excellent example is shown in Figure 310. This piece was found at Portsmouth, New Hampshire, where it had been from colonial times, and it is still in the original condition except for the glass. It is in the characteristic shape of the seventeenth-century looking-glasses, nearly square with an extension top

in the form of a half circle at the centre and on either side a fillet and a quarter circle. The mouldings of the frame are also characteristic of the period, consisting of a small ovolo, a broad one, a bead, and a narrow ovolo next to the glass. On the small ovolo the veneer of olive wood is composed of cross-sections. The frame, of course, must have been imported. It is ornamented with exceedingly fine

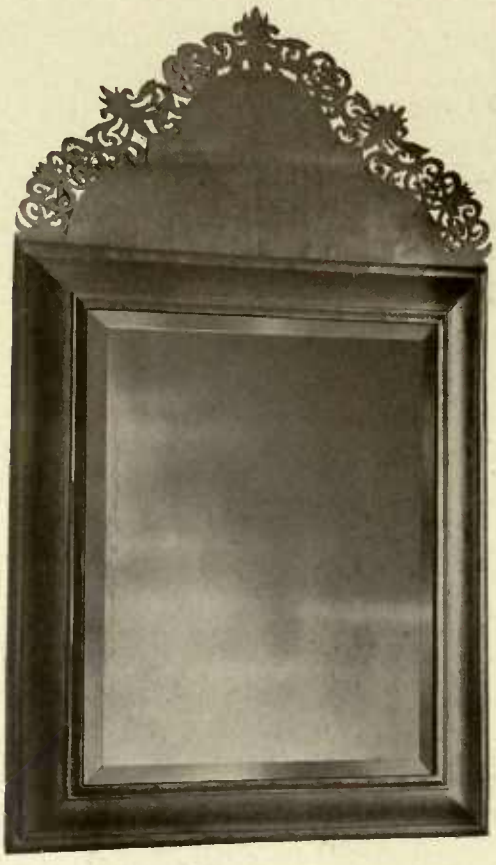


Figure 311.
Looking-Glass with walnut frame, 1700–10.

Figure 312.
Looking-Glass with walnut frame, 1700–10.

marquetry in shades of brown toned into each other. The design on the frame is of foliated scrolls and flowers, and on the top are foliated scrolls and two birds with beaks together and a crown above. The frame is a little larger than usual, measuring 33 inches by 28 inches exclusive of the top. It is in the writer's possession.

Only a few of these frames have been found in this country. There is a small one at the Whipple house, Ipswich, the top of which is missing, and there are two or three others in private collections. This form of looking-glass was popular in the last quarter of the seventeenth century, and a number of silver frames substantially in this form are known, hall-marked from 1685 to 1701.

Another form of early looking-glass, which was made of walnut, is shown in Figure 311. The mouldings are the same as those in the preceding figure, and the top, except for the fretwork, is also the same. The fret design is in scrolls and fleur-de-lis. The veneer on the small ovolo is applied in the same way as in the preceding figure. This form of early looking-glass is more commonly found than the marquetry ones, although all seventeenth-century looking-glasses are scarce. This piece is in the Blaney Collection.

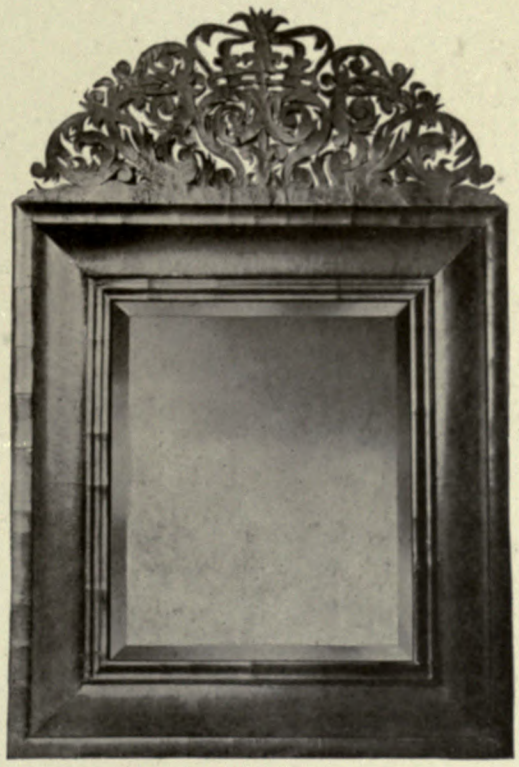


Figure 313.
Looking-Glass with walnut frame, about 1710.

Figure 312 shows a small looking-glass of the same type which is in the possession of Mr. Francis H. Bigelow, of Cambridge. The mouldings of the frame are the same as those shown in the preceding figure, but the top has a single circle deeply cut in a double-fret design consisting of foliated scrolls with a fleur-de-lis at the centre.

Still another of these early walnut looking-glasses in the same collection is shown in Figure 313. The mouldings of the frame are the same as in the preceding figure, except that the one nearest the glass is a cyma instead of an ovolo, and this shows it to be of a little later date than the others. The fret design at the top is quite ornate and consists of foliated scrolls and fleur-de-lis with a crown above.

The second type of early looking-glasses was a pier-glass of which an early example is shown in Figure 314. The edges of the cresting are cut in Flemish scrolls with acanthus-leaf foliations, and at the centre is a plain oval cartouche with an egg-and-dart moulding about it. Just above the frame, on either side, is a long acanthus-leaf scroll extending nearly to the cartouche. The entire back-

Figure 314.
Looking-Glass with gilt frame, first quarter eighteenth century.

Figure 315.
Looking-Glass with japanned frame, first quarter eighteenth century.

ground of the cresting is covered with diagonally crossed lines. The urn and flame at the top is an improper restoration, otherwise the piece is in the original condition. The upper section of the frame is cut in cyma curves, and on either side, extending to the straight part of the frame, are carved acanthus leaves. On the frame is carved a design of a shell, with acanthus-leaf streamers separated by an arched band from which is a pendent flower. The glass was originally in two sections and bevelled. The designs above described are the familiar ones of the Marot school to which this particular frame belongs. For the purpose of obtain-

ing different colours the entire surface is covered with gold and silver leaf and Dutch metal. This looking-glass was found in America, where it had been from colonial times. It is the property of the writer.

Such elaborately carved frames were, of course, rare in this country, but the shape was quite common. There are many frames found here with the upper sections curved, and often a cresting of wood cut in the general outline of these carved scrolls was added.

Figure 315 shows such a frame. The top is half-round and on either side is a cyma reversa, otherwise the frame, which is moulded, has straight edges. It will be seen that the panels of the doors of the scrutoire shown in Figure 241 are in the same outline. The frame is japanned and the mouldings consist of a beading on the outer edge and an ovolo. The design cut on the upper glass consists of leaves and flowers, and the edges following the curve of the frame are bevelled and the lower edge is scalloped and bevelled. It is probable that pier-glasses mentioned in the early advertisements refer to such looking-glasses as this, and it is also probable that the references in Philadelphia to "diamond cut looking glasses" refer to the ornament cut on the upper glass, as in this piece. This style of looking-glass is found also with a cut-work cresting, which in the earlier ones slipped in back of the mouldings but in later ones was part of the frame, the moulding being planted on the cresting.

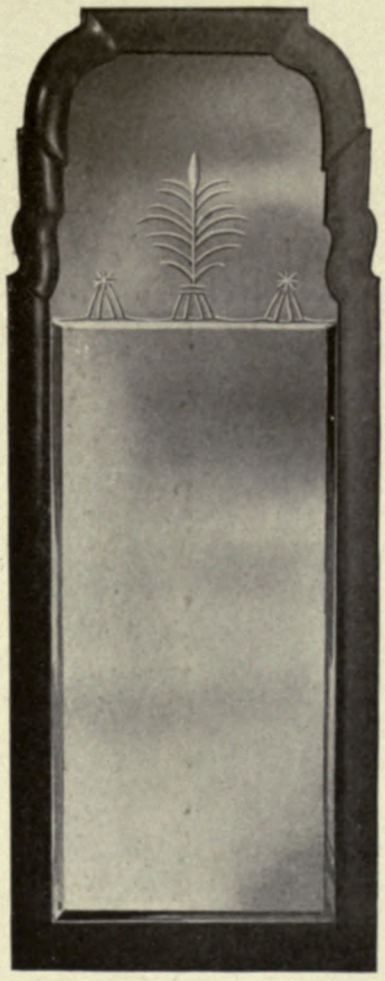


Figure 316.
Looking-Glass with walnut frame, first quarter eighteenth century.

Another looking-glass of the type under discussion is shown in Figure 316. The frame is walnut and the mouldings are a bead on the outer edge and an ovolo. The upper plate is cut in a leaf design with a star on either side. This frame probably had a cut cresting. The curves in the upper section are very similar to those shown in Figure 314. Both of the last-mentioned looking-glasses are in the possession of the writer.

Two looking-glasses of the same general type but of a slightly later date are shown in Figure 317 and are in the Bolles Collection, the property of the Metropolitan Museum of Art. The cresting on each of these looking-glasses is made separate from the frame. The upper section of each frame is in curves and the

cresting on the first one has two scrolls and a central rounded projection. The other one is so crudely cut that it is difficult to determine what it was intended to represent.

Figure 318 shows another early pier-glass with sconces attached. At the centre of the top is carved a shell the edges of which are finished with out-turning acanthus leaves. This shell is supported by two large Flemish scrolls. At the

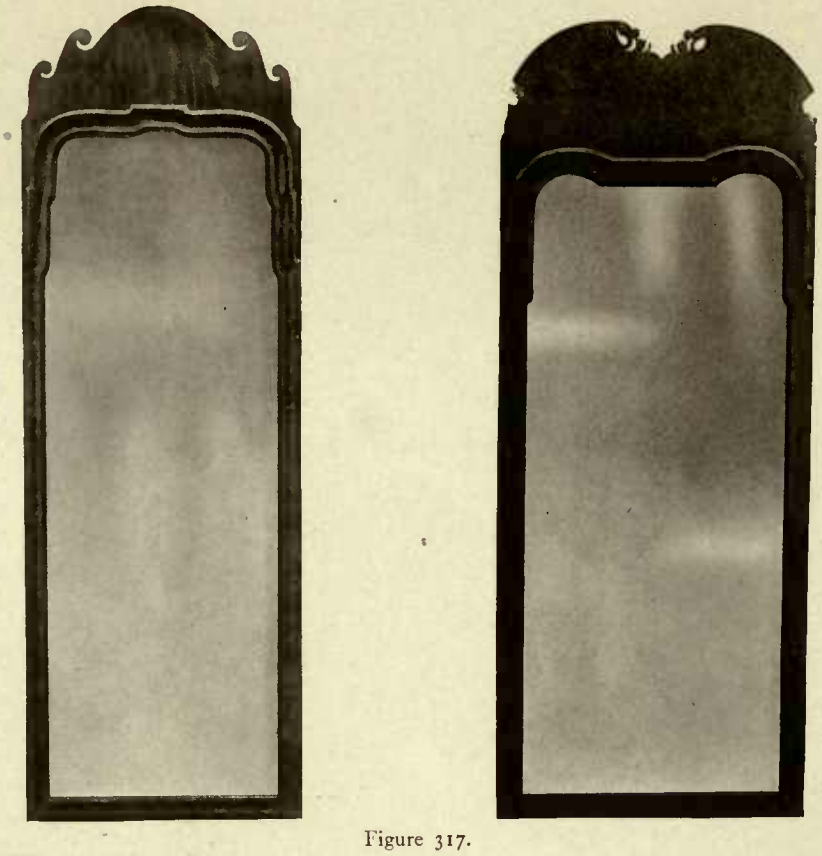


Figure 317.
Two Looking-Glasses with walnut frames, first quarter eighteenth century.

base are two large S scrolls between which is a woman's head with a shell-shaped head-dress. This design was one of the most popular of the Marot school. At the base of the upper scroll and near the base of the frame are spiral-twisted volutes. The frame is gilded throughout. It is in the Pendleton Collection, owned by the Rhode Island School of Design.

During the reign of Queen Anne looking-glass frames more closely followed architectural lines.

Figure 319 shows a looking-glass of the period, the property of Mr. John J. Gilbert, of Baltimore. The cresting is of walnut and gilt. At either side of the centre are cyma scrolls, the inner ends finished with rosettes with pendent

leaves. The mouldings of these scrolls are a fillet and a cyma recta enriched with carving in acanthus-leaf design. At the centre is a cartouche bordered with acanthus-leaf designs and spiral volutes in the centre of which is a grotesque mascaron. Below the scroll top are scrolls with acanthus leaves and rosettes. The upper section of the frame is cut in curves and the looking-glass is bordered

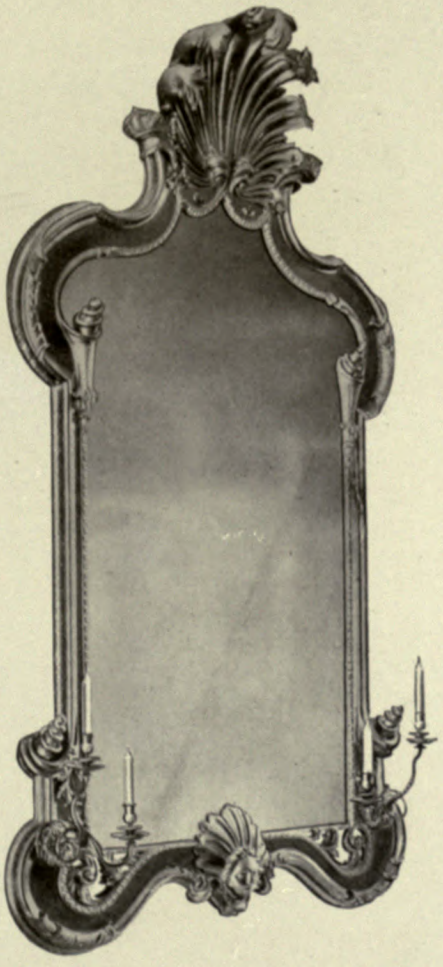


Figure 318.
Looking-Glass with gilt frame, first quarter eighteenth century.

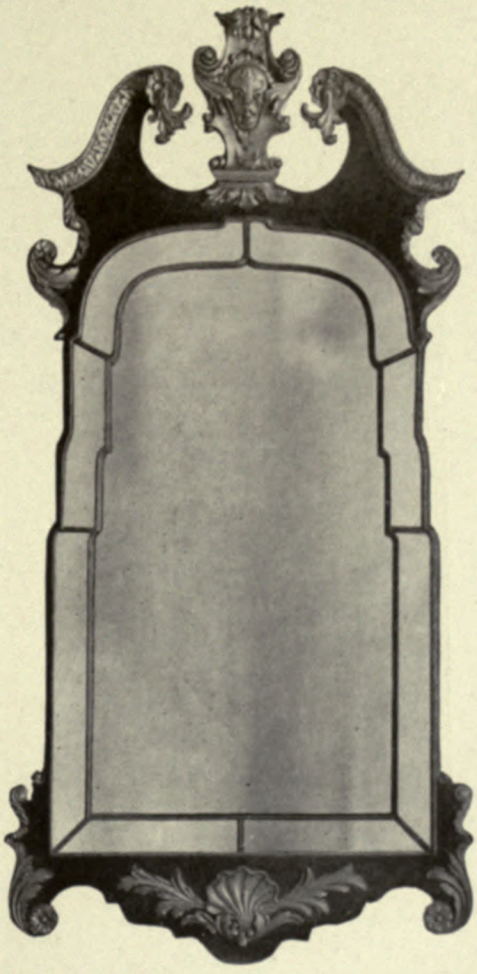


Figure 319.
Looking-Glass with walnut and gilt frame, first quarter eighteenth century.

by a band of glass. At the base are foliated scrolls and at the centre is applied a shell with acanthus-leaf streamers. All of the carved portions are gilded. It was such a looking-glass as this that was the model for many of the so-called cut-work looking-glasses which were popular both here and in England.

Figure 320 shows a japanned looking-glass, the property of Mr. Francis H. Bigelow, of Cambridge. The cresting, which is simply cut, suggests the preceding looking-glass frame. It has the scrolls on either side and a raised

centre with scalloped edges. On the surface of the cresting are a house, birds, and flowers in raised japanning. The upper section of the frame is curved and the frame has a flat strip bordered on either side by a small half-round. On this flat surface is raised japanning.

Figure 320.
Looking-Glass with japanned frame, first quarter eighteenth century.

Figure 321 shows a pier-glass which is at the Van Cortlandt Manor House, Croton-on-Hudson. The frame is very tall. It will be seen that the outline of

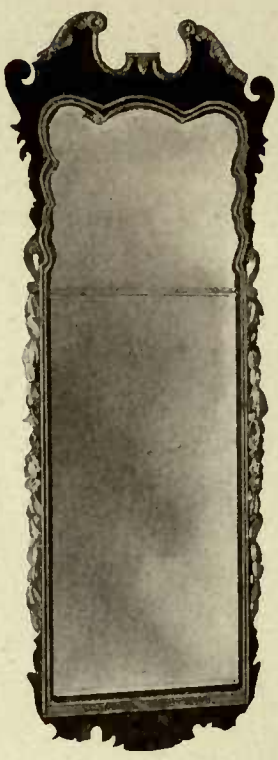


Figure 321.
Looking-Glass with walnut and gilt frame, first quarter eighteenth century.

the cresting is suggestive of that shown in Figure 319 and the edges of the scrolls are slightly carved and gilded. The centre ornament is missing. The upper section of the frame is cut in curves, and down the sides are carved and gilded flowers, fruits, and leaves. There are two glasses, the upper one overlapping the lower one in the usual manner of this period.

Figure 322 shows another looking-glass in this same general style which is in the writer's possession. The general outline of the cresting is the same, with the scrolls at either side and the centre raised, and at the centre is a circle cut out

and filled in with a carved and gilded conventional shell. The upper section of the frame is curved in the usual manner and there is an inner moulding carved in an acanthus-leaf design and gilded. The frame is made of walnut. This style of looking-glass is the one most commonly found of all the early forms.

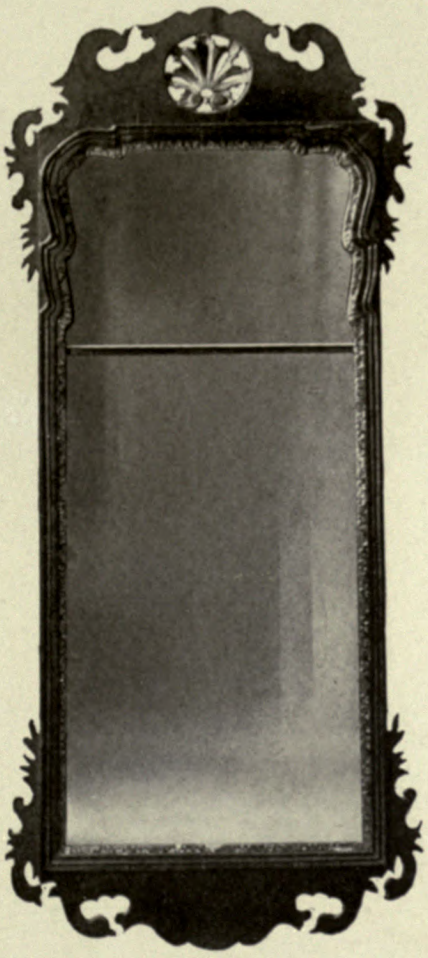


Figure 322.
Looking-Glass with walnut and gilt frame, first quarter eighteenth century.

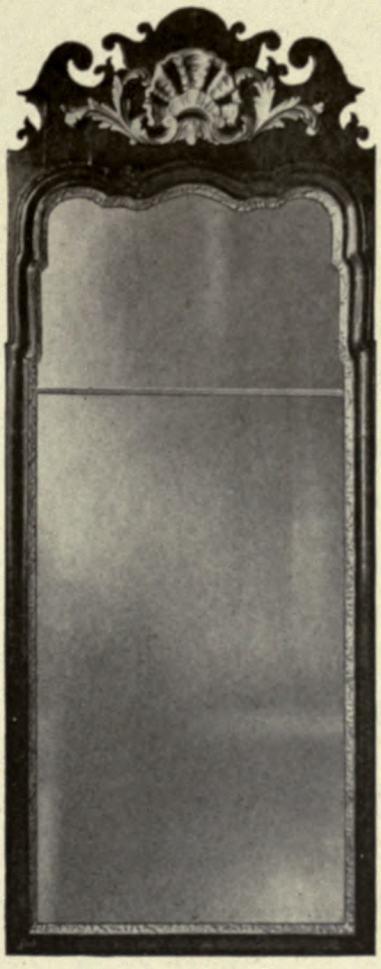


Figure 323.
Looking-Glass with walnut and gilt frame, first quarter eighteenth century.

A variation of the preceding form is shown in Figure 323. The cresting is cut with the scrolls and raised centre, and at the centre is applied a carved and gilded shell and streamers. The edges of the frame at the top are curved and there is a carved and gilded border on the inside. This looking-glass is the property of Mr. G. W. Walker, of New York.

A very simple form of the type of looking-glass now under discussion is shown in Figure 324 and is the property of Mr. C. R. Morson, of Brooklyn. The cresting is cut in the form of two shallow scrolls with a suggestion of foliations on either side of the centre. There is a simple curving of the frame at the upper end.

The second type of looking-glass that was popular during this period was one in which the frame was rectangular except for a slight curve in the corners of the top. A very fine example of such a looking-glass is shown in Figure 325 and is the property of the Tiffany Studios in New York. On either side of the top are series of scrolls, the edges carved in an acanthus-leaf design. At the centre

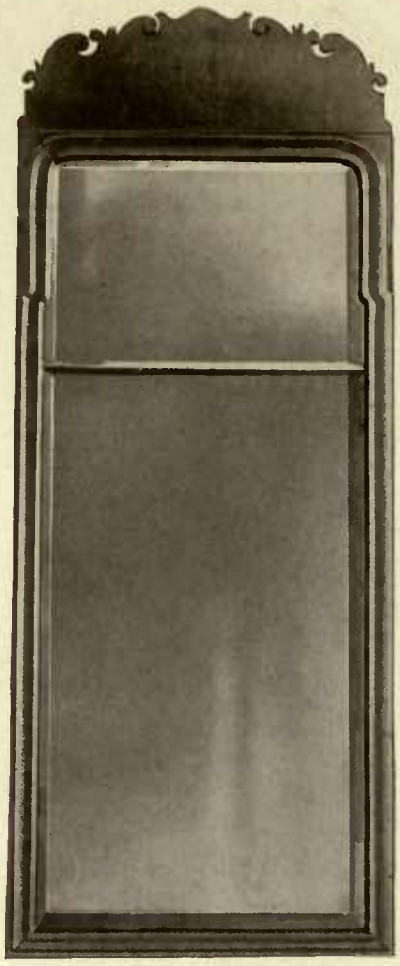


Figure 324.
Looking-Glass with walnut frame, first quarter eighteenth century.

Figure 325.
Looking-Glass with gilt and carved frame, first quarter eighteenth century.

is a three-branch cartouche, the edges of which are finished in a manner suggesting acanthus leaves, and on the surface is a rosette and leaves. On either side of the centre are two birds standing on small pedestals and at the centre three rosettes and leaves. On the sides are acanthus-leaf scrolls and on the surfaces are carved leaves and flowers, and there is a pendent flower ornament on either side. At the base are carved acanthus-leaf scrolls and at the centre a shell with streamers. The edge of the frame is carved in acanthus-leaf design and the whole piece is gilded. This looking-glass represents the best work of the period and, as before stated, such ornate mirrors were probably very scarce in this country. The form, however, was very common.

Figure 326 shows a looking-glass in the Bolles Collection which is of this type and is in a design quite commonly found here. It will be seen that it has practically the same design as that shown in the preceding figure except that instead of being carved the outline is merely indicated in the cutting. At the centre of the cresting is applied a carved and gilded scroll design with leaves and

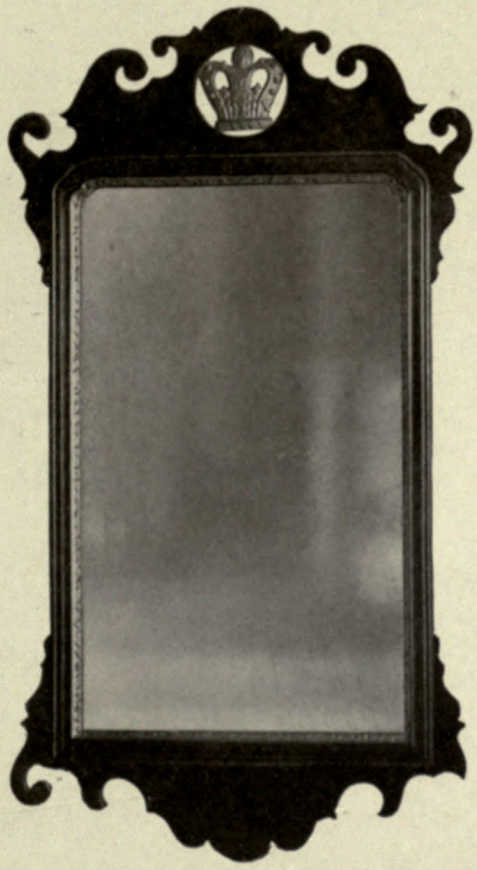


Figure 327.
Looking-Glass with walnut and gilt frame, 1725–50.

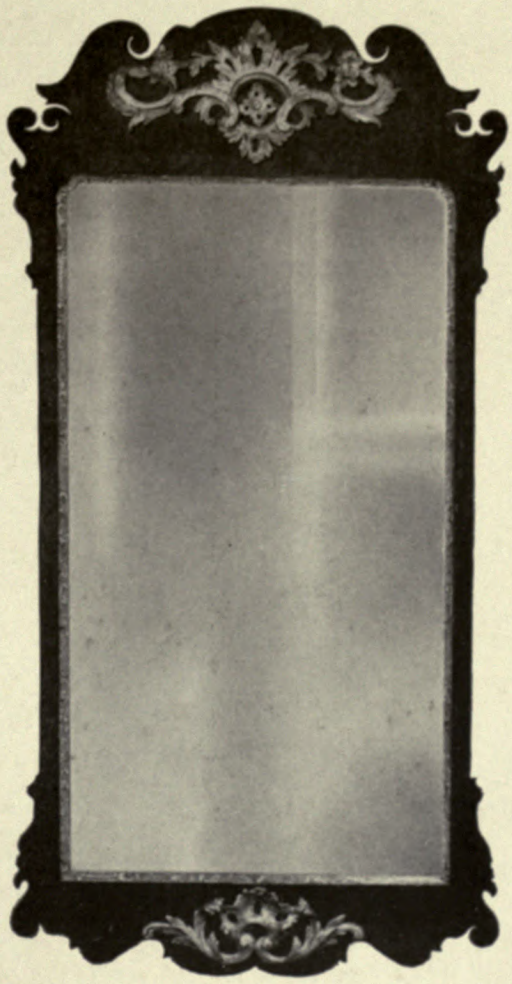


Figure 326.
Looking-Glass with walnut and gilt frame, 1725–50.

flowers and at the bottom is a conventionalised shell with acanthus streamers. The edge of the looking-glass is straight except for the small curves at the two upper ends, which are the same as those shown in the last figure, and the moulding on the frame nearest the glass is carved in scroll and flower design and gilded.

Figure 327 shows another looking-glass of this same type, the principal difference being in the fact that the centre of the cresting is pierced and a carved and gilded crown is inserted. This general form of looking-glass continued to be used throughout the eighteenth century and the later examples will be shown below.

A different type of looking-glass with the so-called cut-work frame is shown in Figure 328. There are a number of examples found of this style, most of them being rather small. The distinguishing feature is that the cresting is very much higher than is usual, and the cutting is not in an architectural form but seems to be composed of scrolls. At the centre of the cresting is applied a carved and gilded urn and flame with acanthus-leaf streamers, and at the base is a carved and gilded scroll design with streamers. These pieces invariably have an applied carved and gilded ornament which is in the form of scrolls, urns, or cartouches. The sides of these frames are straight and apparently never had cut-work projecting edges. This form of looking-glass also remained popular and was adopted by the later styles, examples of which will be shown below.

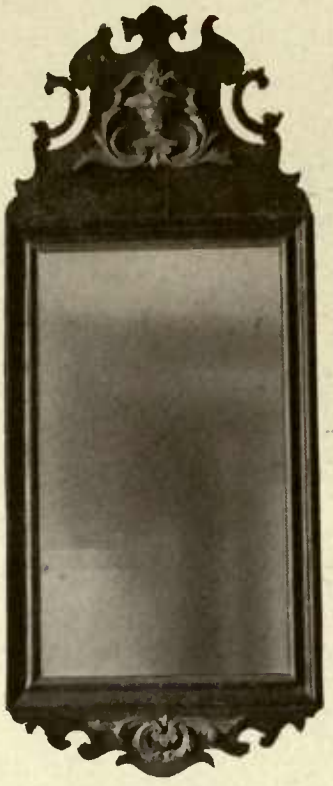


Figure 328.
Looking-Glass with walnut and gilt frame, 1725–50.

Another form of looking-glass frame which was introduced prior to 1750 and which continued popular throughout the eighteenth century was that having a pediment top with architectural outlines.

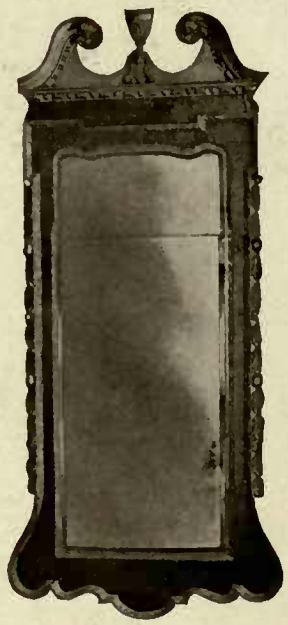


Figure 329.
Looking-Glass Frame with scroll pediment, 1725–50.

An early example of such a looking-glass is shown in Figure 329 and is the property of Mrs. John R. Matthews, of Croton, New York. The piece has a scroll pediment, the inner edges of the scroll finished in rosettes similar to the high chests of drawers and the cabinet-top scrutoires of the period, and at the centre is an urn. Below this top is planted a moulding with projecting square corners at the top and scrolled at the bottom, a design which was popular for the mouldings about windows and doors of the houses of the period. On the outer edges are carved pendent fruit and leaves. The glass is in two sections, the upper one curved as in the earlier pieces.

Figure 330 shows another example of a looking-glass with a scroll pediment. The inner edges of the scrolls terminate in rosettes with pendent leaves, and the mouldings consist of a fillet and cyma recta ornamented with acanthus-leaf carving, a fillet, a cove, a corona, a fillet, a quarter-round ornamented with

egg-and-dart moulding, a fillet and a small cove, all gilded. At the centre is a cartouche with carved outstanding acanthus-leaf scrolls and on the surface of the cartouche are carved pendent flowers. Below the pediment on either side are two carved and gilded ornaments representing rosettes with long pendent leaves, and at the centre is carved a conventionalised shell with streamers of leaves, flowers, and fruit, gilded. Below this is the moulding which appears in the former figure, with the raised square corners and scroll base, on the surface of which is carved the same design as appears in Figure 314. On the sides are carved pendent leaves, flowers, and fruit. The inner edge of the looking-glass is rectangular and the moulding is carved in acanthus-leaf design. This looking-glass is the property of the Metropolitan Museum of Art.

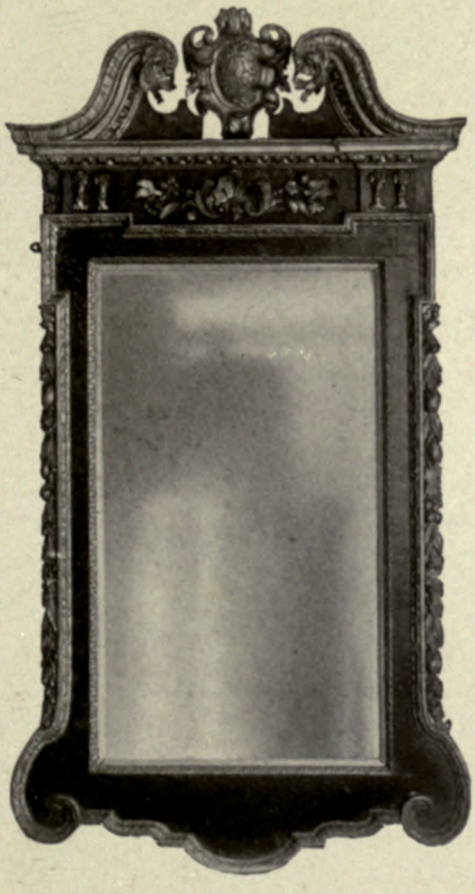


Figure 330.
Looking-Glass Frame with scroll pediment, 1725–50.

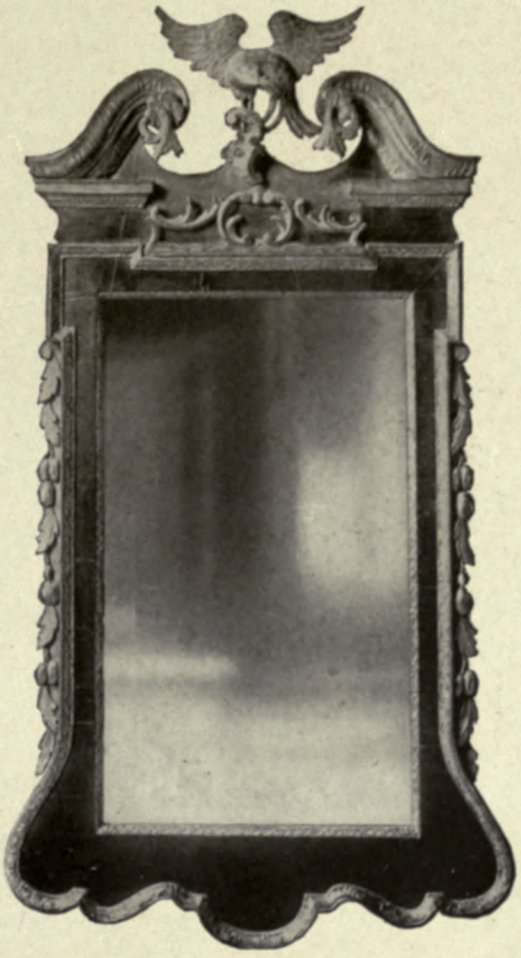


Figure 331.
Looking-Glass Frame with scroll pediment, 1750–75.

Another looking-glass with a scroll pediment, the property of the writer, is shown in Figure 331. On either side is the scroll, the inner edges finished with carved rosettes with pendent flowers. The mouldings consist of a fillet and a

cyma recta carved in a crude acanthus-leaf design, a fillet, a cove, a corona, a fillet, and a cyma reversa carved in acanthus-leaf design. The mouldings do not carry across the front, but are broken at the centre to admit a carved scroll and foliated design. At the centre is carved a pheasant with wings overt, standing on a rococo scroll base. The frame is bordered with the mouldings

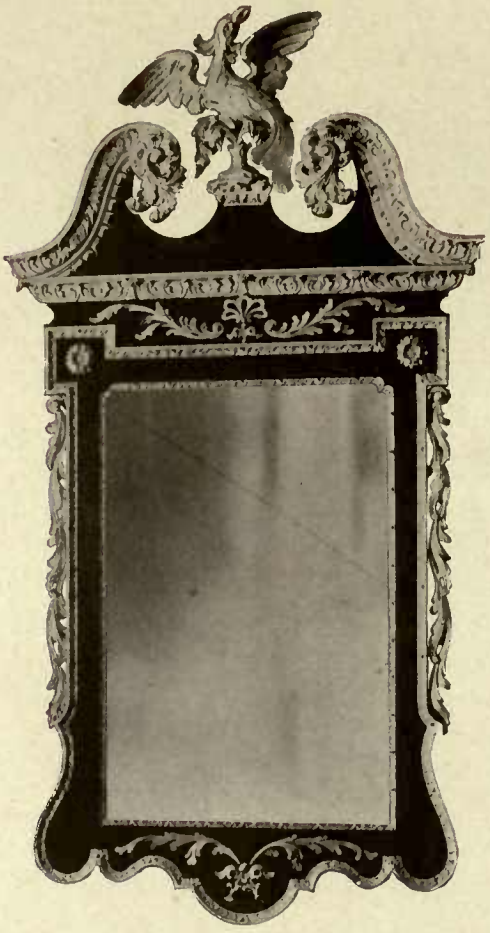


Figure 332.
Looking-Glass Frame with scroll pediment, 1750–75.

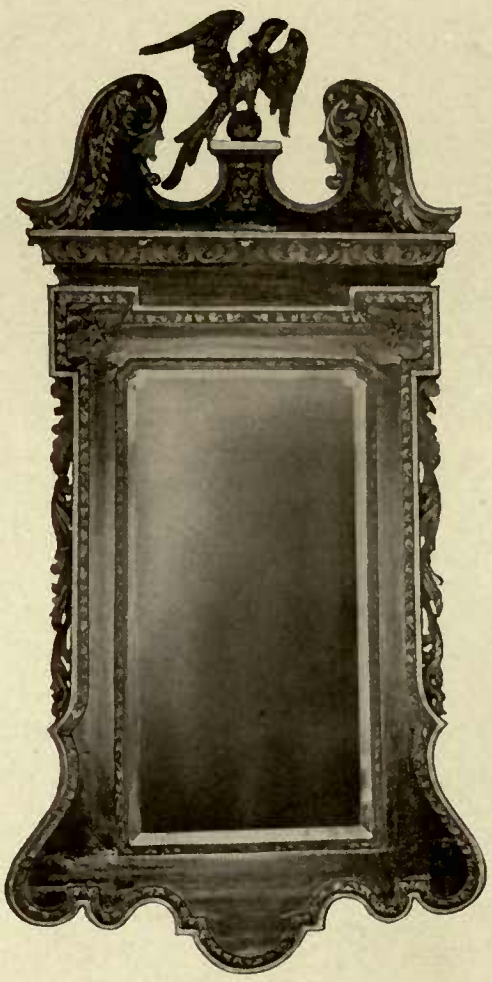


Figure 333.
Looking-Glass Frame with scroll pediment, 1750–75.

described in the preceding figure, and on the outer edges are carved and gilded pendent flowers and fruit. The edges of the mouldings are carved in acanthus-leaf design. This piece shows the Chippendale influence and is somewhat later than the preceding piece.

Figure 332 shows another scroll-pediment looking-glass, the property of Mr. H. W. Erving, of Hartford. The surfaces of the scrolls are elaborately carved, and at the inner ends are rosettes with beautifully carved acanthus-leaf pendants. The mouldings consist of a fillet, a cyma recta with acanthus-leaf carving, a fillet,

and a quarter-round finished with an egg-and-dart moulding on the scroll, and on the moulding extending across the front is a fillet and a cyma recta carved in an acanthus-leaf design. At the centre is a pheasant with wings extended and head raised standing on a diminutive tree. Below the pediment top is a conventionalised shell with a pendent flower and acanthus-leaf scrolls. The mouldings on the outer edge are the usual kind with the projecting square corners at the top and a scroll below, and in each square at the top is applied a carved and gilded rosette. On each side are carved pendent leaves. At the centre of the base are two acanthus leaves bound together by a flower design. The upper corners on the looking-glass frame are curved in the manner shown in Figure 325.

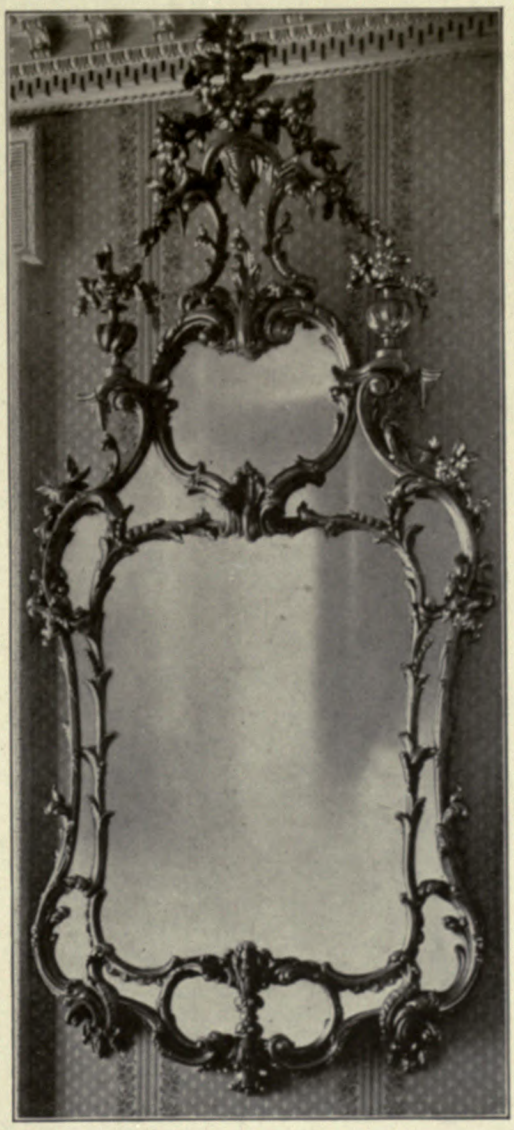


Figure 334.
Looking-Glass in Chippendale style, 1750–65.

Another scroll-pediment looking-glass is shown in Figure 333, the property of Mr. Dwight M. Prouty, of Boston. The scrolls at the top are unusually straight up and down and the mouldings are the same as those in the last figure. The inner edges of the scrolls are finished with the usual rosettes with pendent leaves. At the centre is a bird with an eagle's head and a pheasant's tail standing on a ball. The mouldings about the edge are of the same type above described and on either side are carved pendent leaves. At the centre of the squares at the top are carved and gilded stars. This frame has a number of points in common with the preceding one, and especially should be noted the curve of the sides and lower edges which are identical and are different from those shown in the earlier examples.

About 1750 the style of the more elaborate looking-glasses completely changed. Instead of the massive architectural or solid effects of the cresting were substituted light, open, flowing lines in what is known as the Chippendale style. About this time many designers appeared who published designs for looking-glass frames, among them H. Copeland, who published in 1746; Locke, who published in 1752;

Johnson, and Chippendale. All of these designers were steeped in the designs of the Louis XV school with rococo ornamentation, or, as in the case of Edwards & Darley, in the Chinese taste. Of all these cabinet-makers the designs of Thomas Chippendale were the most refined, and a splendid example of one of his designs for a looking-glass is shown in Figure 334 and is the property of Mr. Richard A. Canfield. At the top are branches of leaves, fruits, and flowers, supported by a foliated scroll design, upon which is carved the dripping-water effect so popular in this period. This in turn is supported by large foliated C scrolls within which is an oval-shaped looking-glass, and on either side are urns with leaves and flowers. These urns and flowers are supported by the main outlines of the frame, which consist of an elongated double scroll outstanding from which are carved flowers and leaves. The main looking-glass is surrounded by foliated scrolls, and between this frame and the outer frame are inserted sections of looking-glass which tend to give the piece a delicate effect. At the centre of the base are two C scrolls separated by rococo and leaf ornamentation.

Figure 335.
Girandole in Chippendale style, 1750–65.

An interesting girandole is shown in Figure 335, the property of Mr. H. W. Erving, of Hartford. The upper end of the frame, which is small, is in a rococo design with foliated scrolls and flowers, as are also the sides. Across the base is a scroll design with flowers and at either corner is a sconce holding one candle. This frame has been in this country from colonial times, and represents the better class of looking-glasses of the Chippendale period that were found in this country. It will be seen, however, that the details of the scrolls are not so finely worked out as in the preceding looking-glass which is of English origin.

During this period long mantel looking-glasses were popular in England, but only a few examples have been found in this country.

Figure 336 shows a mantel looking-glass in the Pendleton Collection, owned by the Rhode Island School of Design. At the top are C scrolls with acanthus-leaf borders and dripping-water effects, and within the centre is a scroll design.

On the sides are smaller scrolls filled in with leaves and flowers and on the sides at the bases are represented castles. About the upper edge of the looking-glass

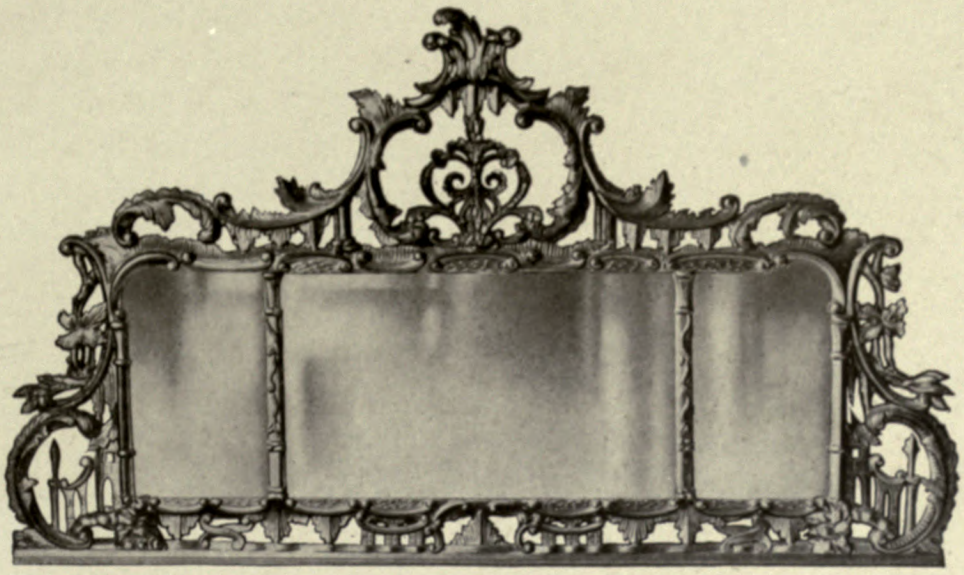


Figure 336.
Mantel Looking-Glass, Chippendale style, 1750–70.

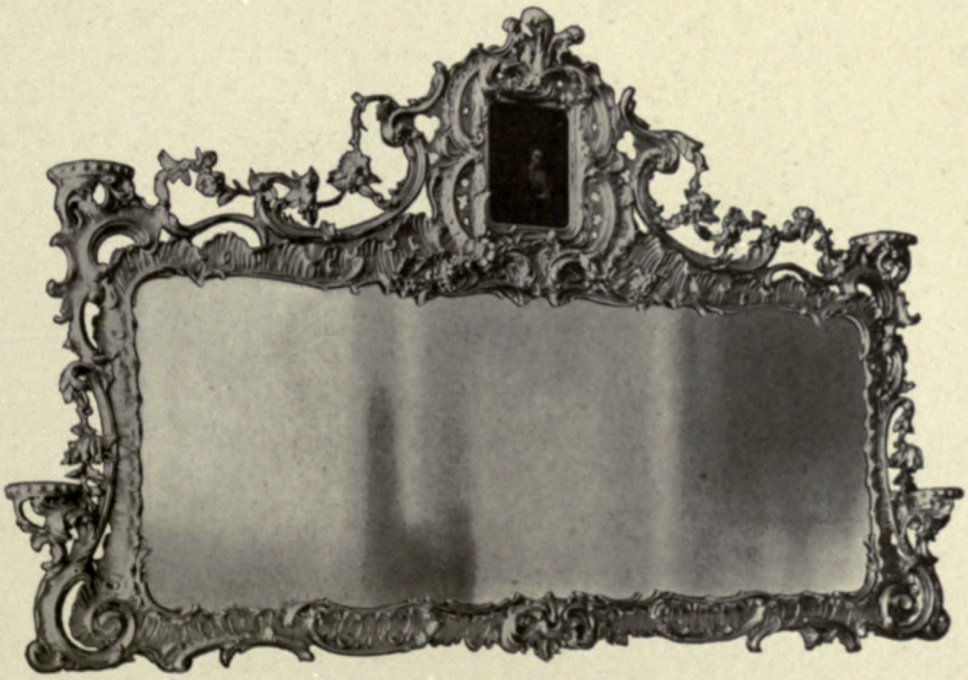


Figure 337.
Mantel Looking-Glass, Chippendale style, 1750–65.

frame are a series of C scrolls. There are columns at the ends and two columns divide the looking-glass into three parts. Across the base are similar C scrolls with dripping-water effects.

A very beautiful mantel looking-glass in the same collection is shown in Figure 337. At the centre is a cartouche composed of C scrolls and conventionalised acanthus leaves at the top. Within is a painting. Extending from the central cartouche is a very beautiful series of scrolls filled in with flowers and leaves, and at the upper corners and above the scrolls at the base are acroteriums. About the frame is carved a very beautiful design in rococo and at the centre of the top over this surface are carved sprays of flowers. No such looking-glass as this has been found in this country, but it is shown to give the reader an idea of the beauty of some of the English looking-glasses of the period, which must have been seen by the American cabinet-makers who had come from England.

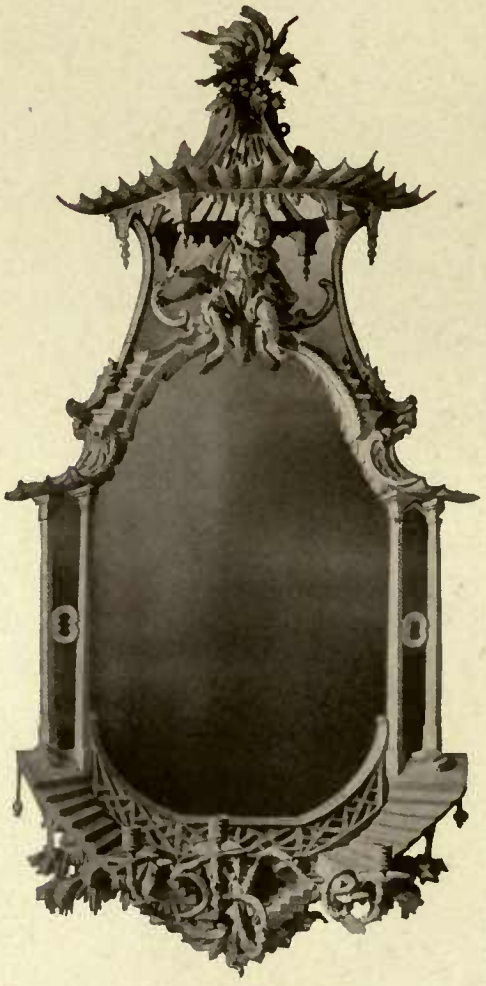


Figure 338.
Girandole in Edwards & Darley style, 1750–65.

Figure 338 shows a looking-glass which is in the style most used by Edwards & Darley. The entire looking-glass is in Chinese taste. The top consists of an open-work pagoda within which sits a Chinaman with a dagger in his hand. On either side are represented steps leading up to him. Below, on each side, are two columns and series of steps leading to the base, and around the lower section of the glass is a fretwork rail. At the centre of the bottom is a sconce with three branches.

Next to Chippendale, probably the greatest designer of looking-glass frames was Johnson, and a pier-glass and table in his style is shown in Figure 339, the property of Mr. Marsden J. Perry. The general outline of the frame, with its foliated scrolls and flowers, is similar to Chippendale's designs. At the top is a stag standing on a foliated acroterium, which is supported by two large C scrolls within the arc of which are garlands of flowers. Between the C scrolls is a panel of glass over which are hung garlands of flowers, and below these is the figure of a woman. There is a glass border between the lines of scrolls on either side of the looking-glass as is usual. At about the centre of the sides on either side is a crane and at the top on either side is a dog. At the centre of the base is a small hut. The frame is supported

by C-scroll feet. The pier-table is a companion piece. The legs are composed of scrolls with glass between, and a stretcher extends between the legs crowned at the

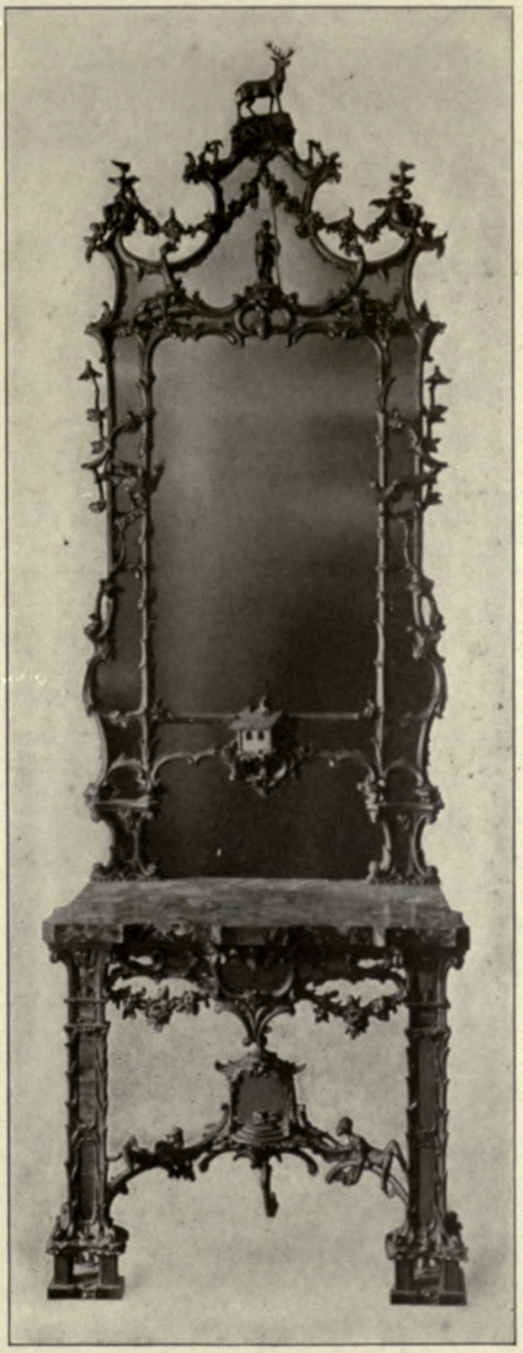


Figure 339.
Pier Glass and Table in Johnson style, 1750–65.

centre by a summer-house with a pagoda top. On either side is a monkey climbing toward the summer-house. The motifs of human figures and animals are the chief characteristics of Johnson's style and were rarely employed by Chippendale.

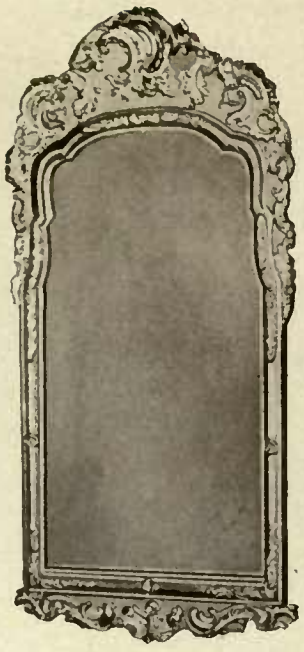


Figure 340.
Gilt Looking-Glass in Chippendale style, 1760–70.

A simple looking-glass in Chippendale style is shown in Figure 340. The surface and the cresting are carved in rococo designs and scrolls, and similar designs are represented at the base. The upper section of the frame is curved in the manner of the earlier period, and the execution is simple and not elaborately worked out as in the English pieces. This looking-glass is somewhat suggestive of the looking-glass shown in Figure 335.

Another simple looking-glass of the period is shown in Figure 341. At the top on a solid background are carved scrolls, leaves, and flowers, and at the centre is an urn within which are flowers. On the lower section are foliated C scrolls with a rosette at the centre. The upper section of the glass is curved. This looking-glass is the property of the writer.

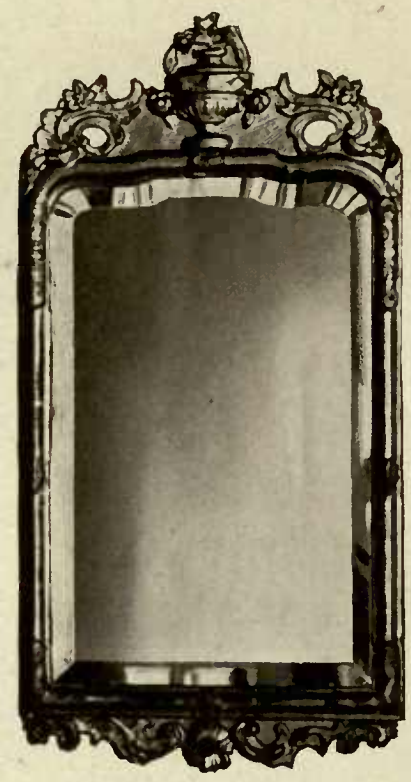


Figure 341.
Gilt Looking-Glass in Chippendale style, 1760–75.

Figure 342.
Looking-Glass with mahogany and gilt frame, 1760–75.

Such elaborate looking-glasses as the English ones above shown were only used in the houses of the wealthier classes. The type of looking-glass that was probably used by the people of moderate means throughout this period was that of which Figure 342 is a fairly good example. It will be seen that the cresting is in the cut-work pattern enriched by C scrolls with rococo effects on either side, and at the centre is a pheasant with wings overt. On the sides are the pendent leaves, flowers, and fruits which are so commonly found, and at the centre of the base is scratched a design of a rosette with streamers which is gilded. The inner edges of

the frame are cut in cyma and simple curves, and the gilded edge is carved in an acanthus-leaf design. This looking-glass is the property of the writer.

We now come to the later example of the cut-work looking-glasses of which Figure 325 was a prototype. It will be seen that the upper edges of the looking-glasses in Figure 343 are curved in the same manner as in that figure. The cut-

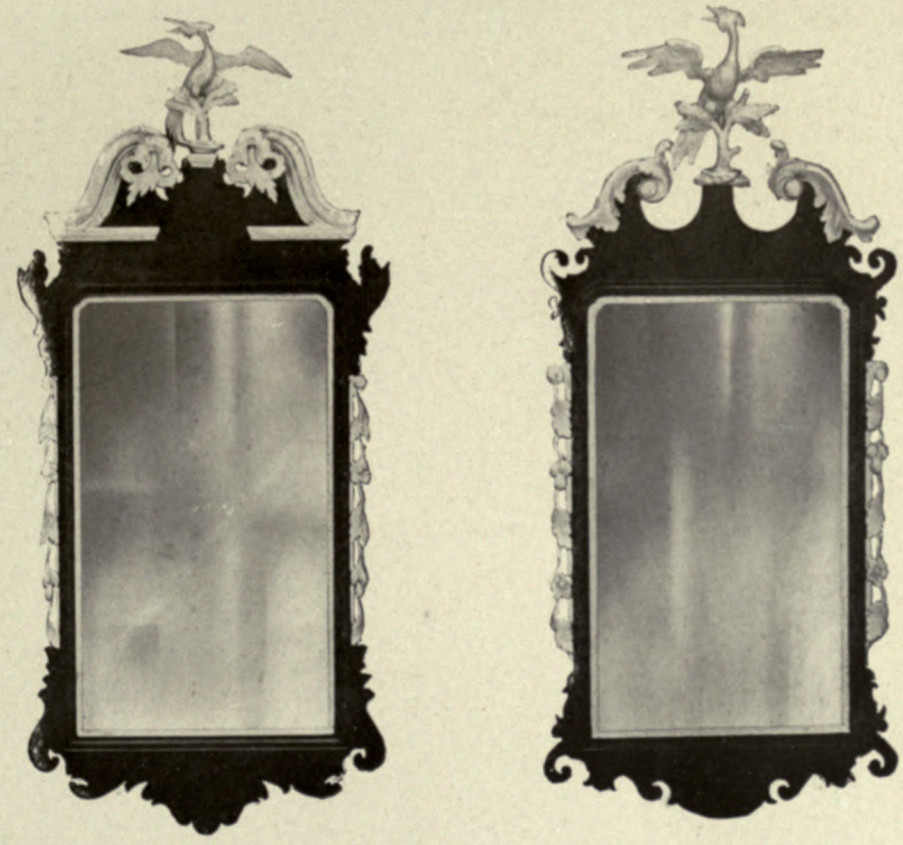


Figure 343.
Two Looking-Glasses with mahogany and gilt frames, 1770–80.

work scroll tops are enriched with applied gilded and curved scrolls. On the first one is a small pediment top the inner surface of which is finished with rosettes and pendent leaves, and at the centre is a pheasant with wings overt. On the other one are acanthus scrolls on either side with a similar bird at the centre. Both looking-glasses have on either side the carved pendent leaves and flowers, gilded. These looking-glasses are in the Bolles Collection, owned by the Metropolitan Museum of Art.

Figure 344 shows another example of this same type of looking-glass, the property of the writer. On either side of the top are scrolls, the inner ends finished with rosettes and pendent flowers, and at the centre is a pheasant with

wings overt. Below the pheasant is an applied oval with a pearl edge beading and on the sides are the usual pendent leaves and fruits.

Another form of this same style of looking-glass is shown in Figure 345 and is the property of the Tiffany Studios of New York. The cresting is of the usual cut-work type, but on the surfaces are scratched leaf designs instead

Figure 344.
Looking-Glass with mahogany and gilt frame, 1780–90.

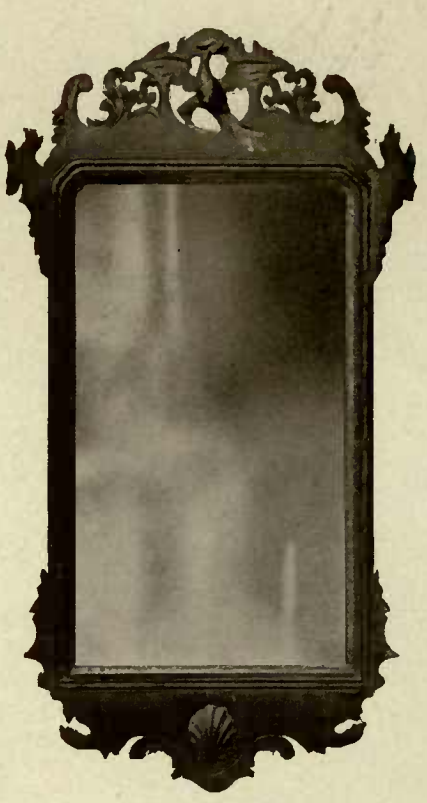


Figure 345.
Looking-Glass with mahogany and gilt frame, 1780–90.

of plain surfaces as in those heretofore shown. At the centre is cut a circle and within the circle is a pheasant with wings overt. At the base is applied a carved shell.

A still later example of this same style of looking-glass is shown in Figure 346 and is in the Bolles Collection. The glass in this case is rectangular without the curved upper corners. In the centre of the cresting is a circular opening within which is inserted a pheasant with wings overt, and below are inlaid swags of flowers caught in three places with rosettes.

Figure 347 shows another cut-work looking-glass which is the property of Mr. H. W. Erving. The scrolls at the top are cut in a waving edge, and at the

centre is an urn with carved wood flowers and leaves supported on wire stems. At the centre of the cresting is a leaf design which is repeated at the base. On the sides are pendent leaves, flowers, and fruit. The inner edge of the frame is cut in a similar cyma scroll design as is shown on Figure 342. On the back of this looking-glass is pasted the advertisement of the maker, which reads as follows: "Thomas Aldersey, looking glass maker in London."

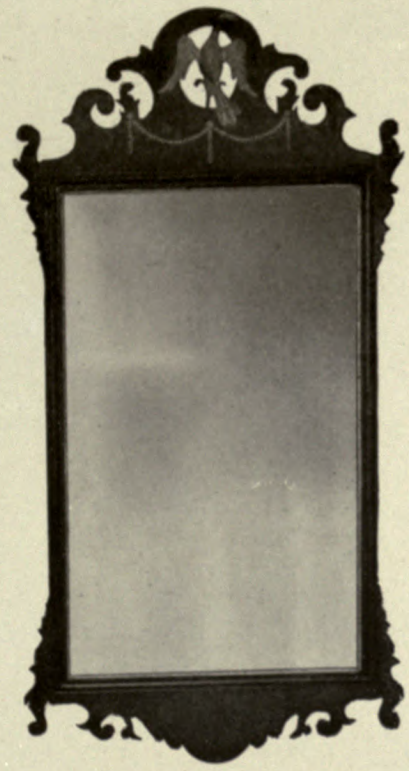


Figure 346.
Looking-Glass with mahogany inlaid and gilt frame, about 1790.

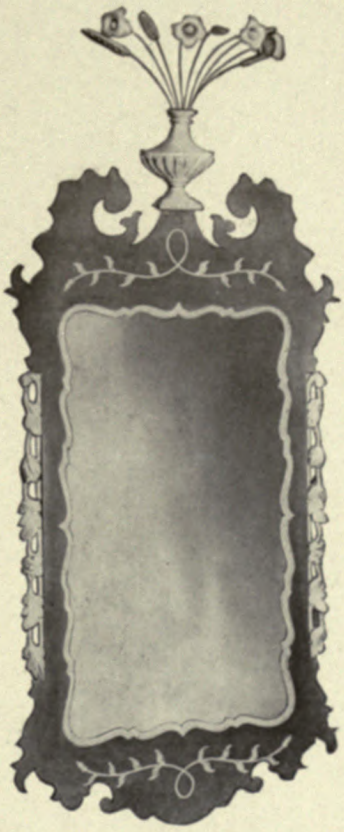


Figure 347.
Looking-Glass with mahogany and gilt frame, 1780–90.

A late form of a pediment-top looking-glass is shown in Figure 348. At either side of the centre of the top is a scroll, the inner edge finished with a simple rosette, and at the centre is an urn in which are flowers and leaves made of composition fastened on wires. The surfaces of the frame are veneered mahogany, and below the urn at the top is an inlaid medallion. On the sides are pendent leaves and flowers made of composition and hung on wires. About the frame, which is square, is a border of inlay.

Another form of small looking-glass is shown in Figure 349. At the centre of the top are leaves and flowers on an arch which is supported by two capitals, between which are swags of flowers and leaves extending from the top of the columns down over the sides. At the bottom are likewise swags of leaves caught up

at the ends and the centre, and at the centre are also ribbon effects. This looking-glass is the property of Mrs. Brown, of Salem.

Figure 350 shows another looking-glass of the same general type. At the centre is an urn within which are flowers and leaves and from which depend scrolls with acanthus leaves which twist and terminate in flames. The outer and inner edges of the frame are carved and at the base are swags of leaves caught up at the ends and centre. This looking-glass is the property of the writer.

After about 1760 advertisements are frequently found of sconces, but very few have been found in this country. It is probable that they were so fragile that they have become broken.

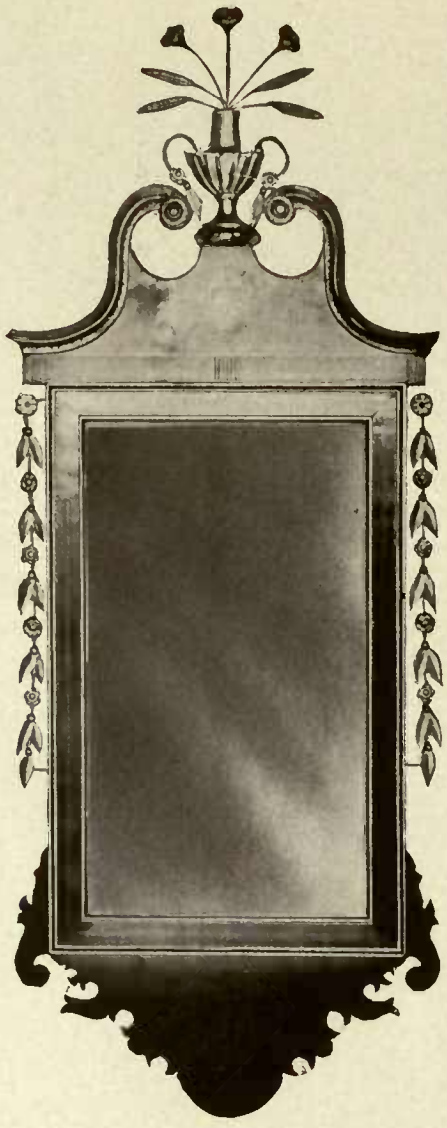


Figure 348.
Looking-Glass with mahogany and gilt frame, 1790–1800.

Figure 349.
Looking-Glass with carved and gilded frame, about 1780.

Figure 351 shows a sconce at the top of which is a bow knot, and below is an eagle with flowers and grasses. The eagle stands on a base from the bottom

of which spring scrolls which hold the two candle-sticks, and below are ribbons terminating in two tassels. Brass chains extend from the top and from the eagle's mouth down to the candles and the rosettes, and from the rosettes are two chains terminating in bells.

Figure 352 shows another sconce at the top of which is carved a bow knot, and below is an eagle with a chain and ball suspended from its mouth. Below are

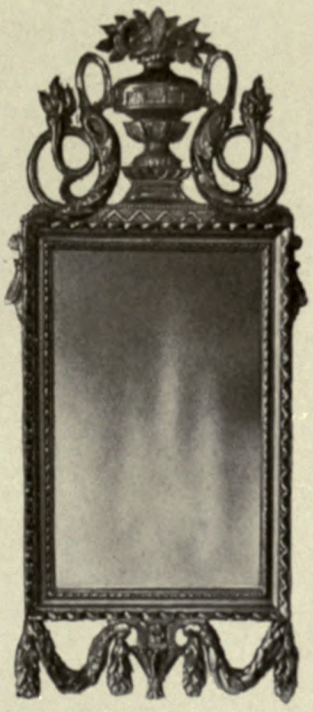


Figure 350.
Looking-Glass with carved and gilded frame, about 1780.

Figure 351.
Sconce, 1790–1800.

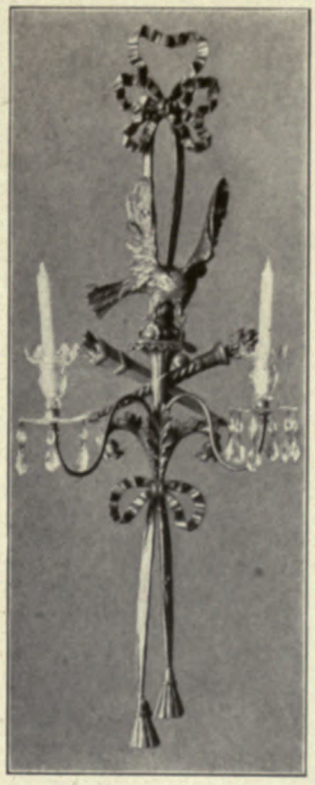


Figure 352.
Sconce, 1790–1800.

a torch and a quiver with arrows crossed. There are two candle-sticks with pendent cut-glass drops, and the base is finished with a bow knot and ribbon ending in a tassel. These sconces are the property of Mr. Marsden J. Perry, of Providence.

A few sconces similar to the one last shown have been found in this country in the South.

Figure 353 shows a shield-shaped looking-glass, the property of Mrs. E. B. Watkinson, of Hartford. The shape is exactly that of the back of Hepplewhite chairs, and the looking-glass belongs to that period. At the top is an urn from which extend grasses and from the ends of the urn are scrolls. A pearl bead

moulding finishes the inner edge of the frame and at the base are pendent leaves. On the back of the looking-glass is printed the advertisement of the maker, which reads as follows: "Looking glasses and all sorts of frames with carving and gilding done by George Cooper, real manufacturer, 82 Lombard Street, London." This looking-glass is one of a pair.

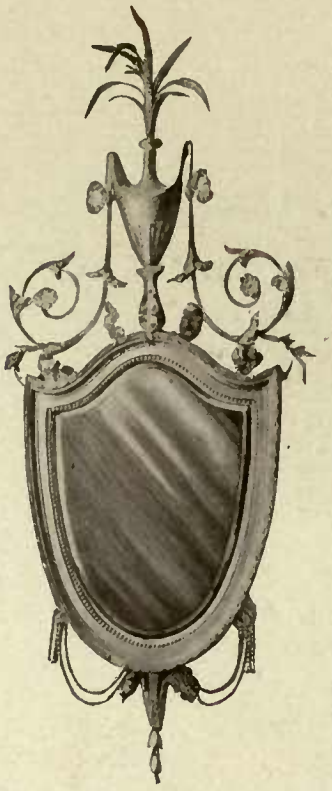


Figure 353.
Looking-Glass, shield-shaped, 1780–90.

The Boston *Gazette*, in 1780, advertised pairs of looking-glasses, and the New York *Gazette and Mercury*, in the same year, contains the advertisement of Duncan Barckley & Co., 16 Hanover Square, "large pier and looking glasses, oval sconces and girondoles."

We now come to a form of looking-glass very common in the later years of the eighteenth century and now known as filigree looking-glasses. The ornamentation on these looking-glasses is of a composition gilded and fastened on wires instead of being cut from the solid wood which was the fashion of an earlier date. Figure 354 shows such a looking-glass, the property of Mr. Albert H. Pitkin, of Hartford. At the centre of the top is an urn with flowers and leaves, and below are scrolls of leaves and flowers extending from the top and down on the sides. At the centre of the base is a half-rosette and there are swags of leaves and flowers.

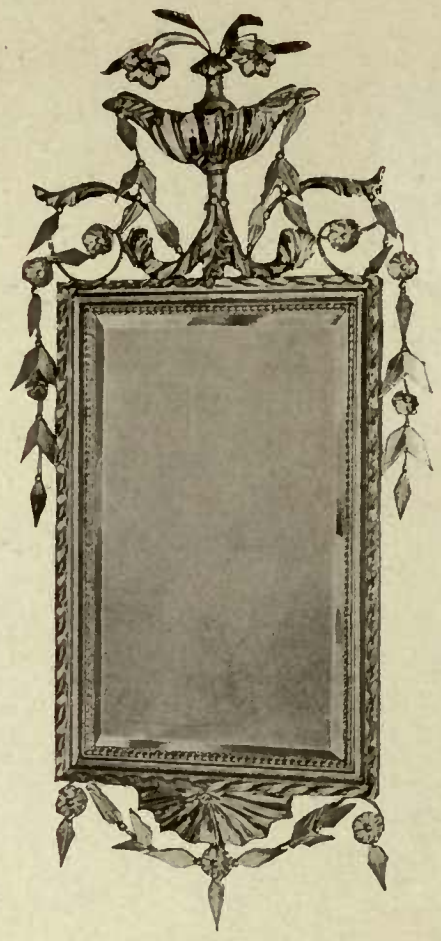


Figure 354.
Looking-Glass, filigree frame, 1785–95.

A similar looking-glass is shown in Figure 355, the property of Mr. Robert T. Smith, of Hartford. The usual urn with flowers is at the top, and below are scrolls and pendent leaves and flowers extending down the sides. At the base are the same pendent leaves and flowers and a central fluted ornament.

Still another looking-glass of the same sort is shown in Figure 356. There is an urn with fluted sides at the centre with flowers. The urn stands on acanthus-leaf scrolls, and pendent flowers extend from the sides of the urn and are caught by rosettes some little distance above the sides on the frame, and from these

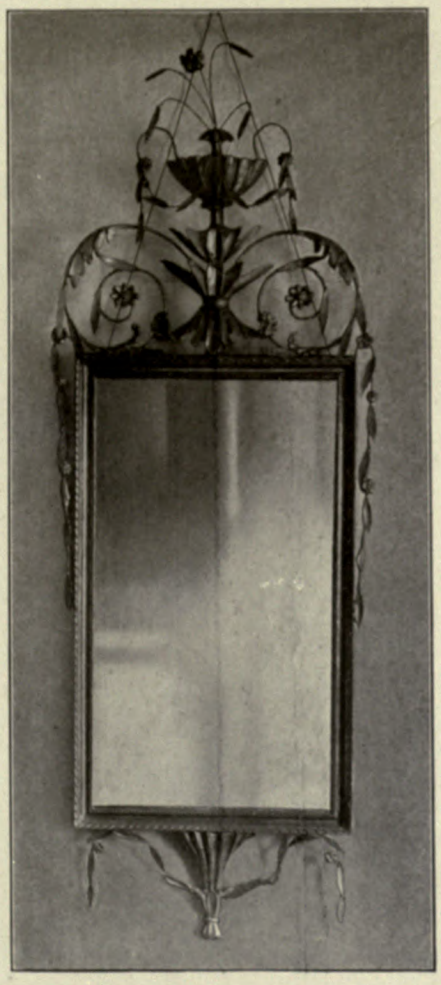


Figure 355.
Looking-Glass, filigree frame, 1785–95.

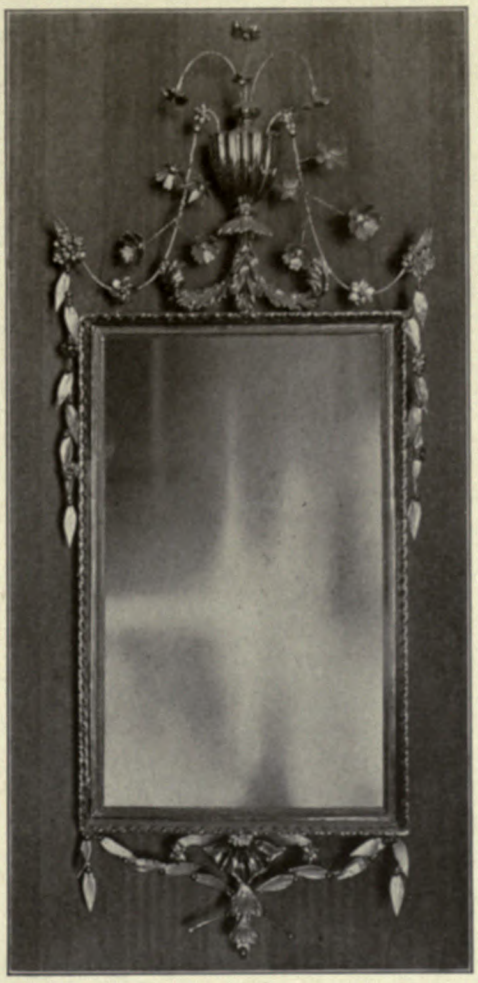


Figure 356.
Looking-Glass, filigree frame, 1785–95.

rosettes are pendent leaves and flowers. The leaves seem to be intended to represent holly. At the base are the same leaves and flowers and a central ornament with pendent leaves.

A very fine example of this style is shown in Figure 357 and is the property of Mr. Marsden J. Perry. At the centre of the top is an oval panel with a pearl edge moulding upon which in relief is carved an urn with festoons, and above are flowers. On either side of the oval medallion are scrolls and grasses, and at the corners are two smaller medallions representing heads. The outer edges of the frame are carved in a pendent flower design, and at the base are a scroll and

flowers and at the centre an oval rosette with a pearl bead edge containing a rosette.

Figure 358 shows a pier-glass, the property of the writer. It will be seen that the design is of the same order as those now under discussion, but the flowers and leaves are all cut from the solid wood instead of being made of composition

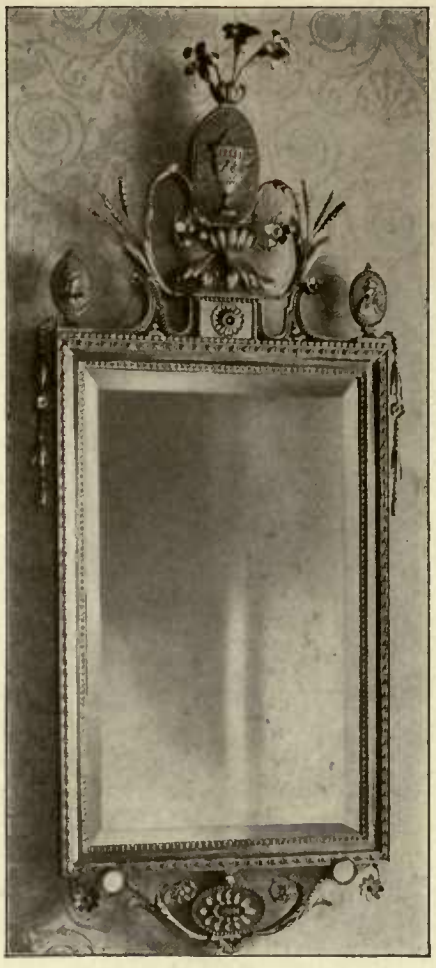


Figure 357.
Looking-Glass, Sheraton style, 1785–95.

Figure 358.
Pier-Glass, Sheraton style, 1785–95.

with wires. There is an urn at the centre with a leaf, and from this urn are festoons of flowers and leaves. On either side of the looking-glass frame are acanthus-leaf scrolls which terminate in a flower with fruit, and a similar festoon is on the sides above the base. On the surface of the frame is carved a leaf design. Below the frame are two feet composed of acanthus-leaf scrolls, and at the centre is a small swag of acanthus leaves caught at the centre.

It seems to have been the fashion in the late years of the eighteenth century to make looking-glasses showing harvesting scenes, and several are found in this

country. Such a looking-glass is shown in Figure 359 and is the property of the Tiffany Studios. The top is composed of three spiral cornucopias, one upright and two lying on their sides and bound together by a wreath. In the mouth of each of the cornucopias are various kinds of flowers. The frame is rectangular. In each corner is carved a rosette, and between the rosettes is carved a leaf

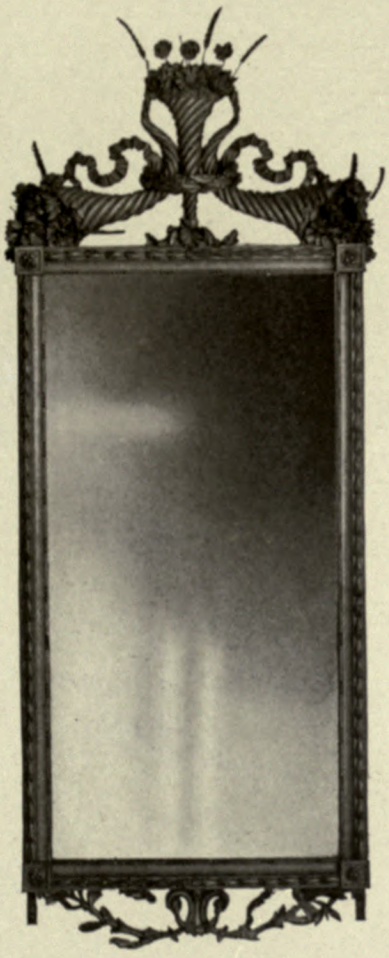


Figure 359.
Looking-Glass with carved and gilt frame, 1785–95.

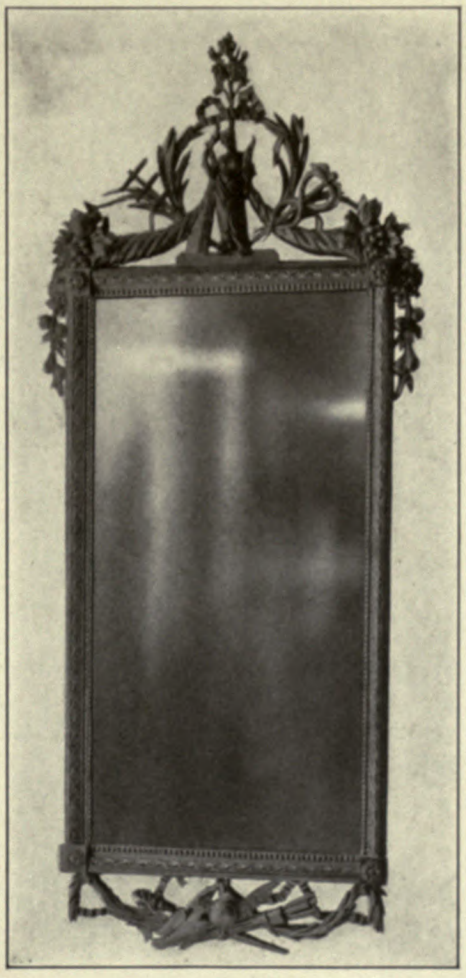


Figure 360.
Looking-Glass with carved and gilt frame, 1785–95.

pattern and on the edge nearest the frame is a reel and bead moulding. At the base are scrolls of leaves and flowers.

Figure 360 shows another of these looking-glasses which is the property of Mr. Marsden J. Perry, of Providence. At the centre is a figure probably intended to represent Ceres, and above her head is a bow knot and flowers and leaves. On either side of the figure are cornucopias filled with fruits and flowers which extend partially down the sides. Below the looking-glass frame are two doves standing on a quiver with arrows. The edges of the

frame are carved in a guilloche pattern and the inner edge is finished with a pearl bead moulding.

Another of these looking-glasses is shown in Figure 361 and is the property of Mr. Erving. At the centre is a basket filled with fruits and a sheaf of wheat. On either side are farming implements—a rake, a pitch-fork, a flail, and a scythe—and around each are swags of leaves and flowers which extend down over the sides. At the base are ribbons and drapery. On

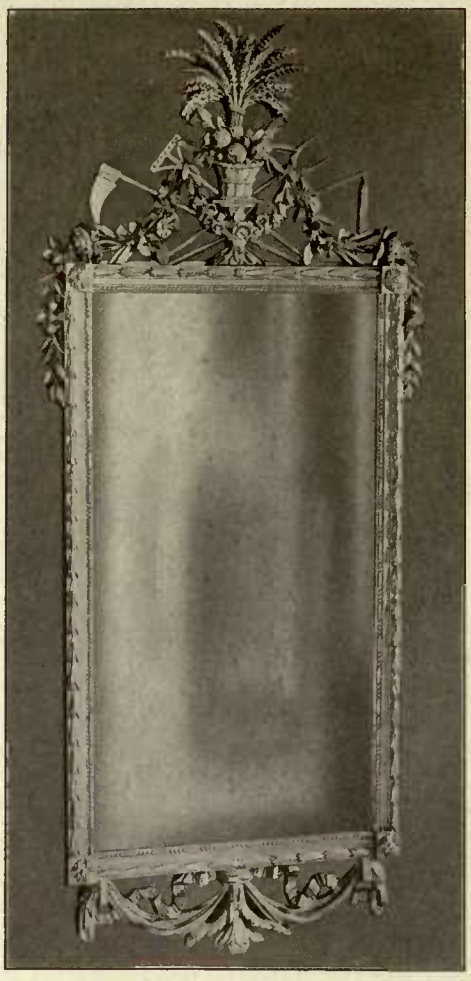


Figure 361.
Looking-Glass with carved and gilt frame, 1785–95.

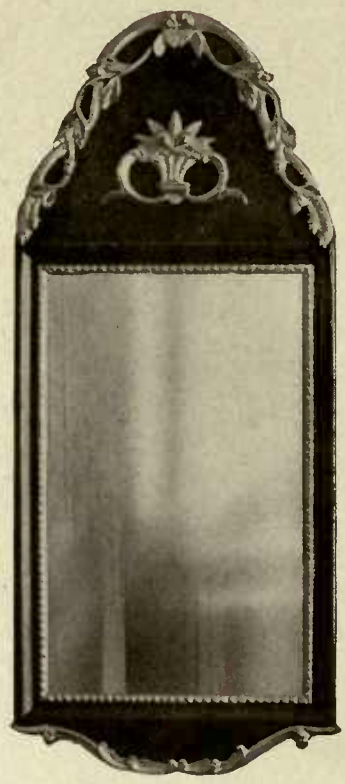


Figure 362.
Looking-Glass with mahogany and gilt frame, 1785–95.

the edges of the frame are carved pendent leaves with rosettes at the corner, and the inner surface is finished with the reel and bead moulding.

Another form of small looking-glass popular at this time is shown in Figure 362. It will be seen that it is practically a revival of the earlier cut-work looking-glass shown in Figure 328. The cresting is tall and is edged with scrolls, oak leaves, and acorns. At the centre is a basket with scrolls, and acorns and leaves within. The lower edge is finished in a scroll design. All of the carving is gilded.

The inner edge of the frame is finished with a pearl bead moulding. This looking-glass is the property of the writer.

A more elaborate looking-glass of the same general character is shown in Figure 363, the property of Mr. H. W. Erving. On the top is applied an arch upon which is a bow knot with pendent leaves and fruit. Below this are scrolls

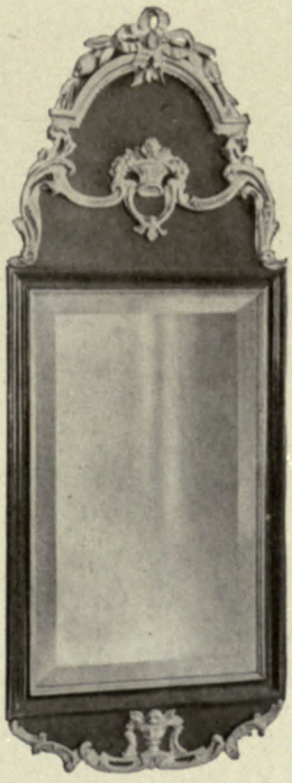


Figure 363.
Looking-Glass with mahogany and gilt frame, 1785–95.

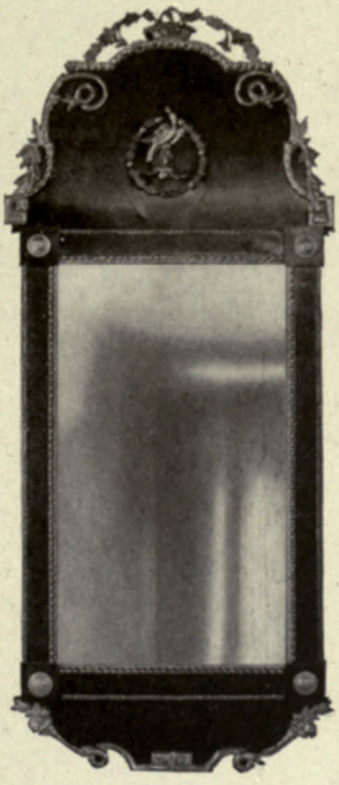


Figure 364.
Looking-Glass with mahogany and gilt frame, 1785–95.

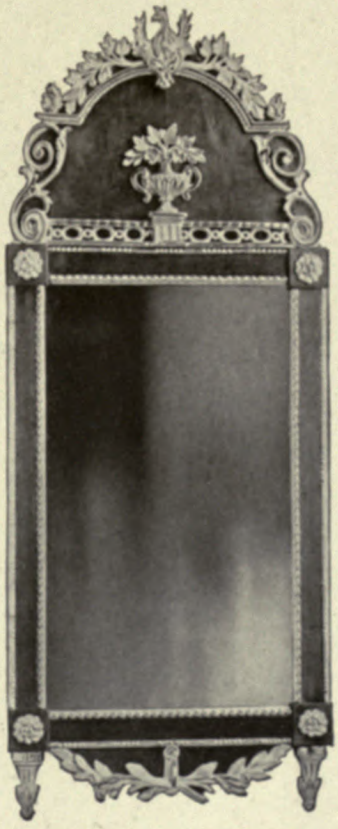


Figure 365.
Looking-Glass with mahogany and gilt frame, 1785–95.

which support at the centre a basket containing leaves and fruits. At the base are C scrolls and a vase containing fruit and leaves.

Figure 364 shows another looking-glass of the same character, the property of Mr. George M. Curtis, of Meriden. An egg-and-dart moulding outlines the arch-shaped top, above which is a basket from which are streamers of leaves and flowers, and scrolls extend down the sides of the cresting. At the centre is applied a pheasant surrounded by a wreath. On the outer edges of the frame is a reel and bead moulding and on the inner edge a pearl bead moulding is carved. At the corners are blocks within which are inserted rosettes. At the base are scrolls terminating in cornucopias with fruit and leaves.

A very elaborate looking-glass of this type is shown in Figure 365 and is the property of Mr. Norman F. Allen, of Hartford. At the top is the same arched moulding, above which are scrolls of flowers and leaves and at the centre a vase. The arch is supported by scrolls, and across the base of the cresting is a fret railing and at the centre is an urn with leaves and flowers. The corners of the frame are

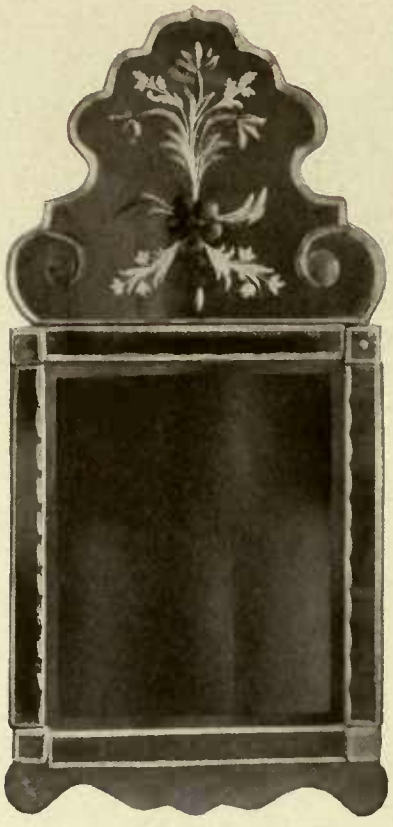


Figure 366.
Looking-Glass with glass frame, 1780–90.

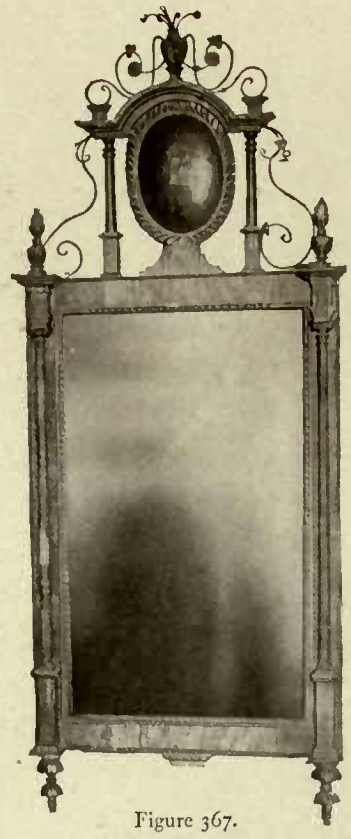


Figure 367.
Looking-Glass with marble and gilt frame, 1780–90.

blocked and have rosettes planted on them, and on the outer edge of the frame is a reel and bead moulding and on the inner side a pearl edge moulding. At the base are feet with leaves carved on them and a festoon of leaves and flowers.

An interesting looking-glass which is suggestive of this type is shown in Figure 366 and is the property of Mr. Frederick E. Haight, of Brooklyn. The cresting is of glass with bevelled edges, on the surface of which are cut sprays of flowers and leaves. Squares of glass are placed at the corners, and the outer edges of the frame are of glass as is also the curved base. This looking-glass came from the West Indies in the last quarter of the eighteenth century.

A form of looking-glass a number of which have been found, all coming from the seaport towns, is shown in Figure 367 and is the property of Mr. George S.

Palmer, of New London. The frame is made entirely of coloured marble. On the sides are engaged columns at the tops of which are carved and gilded finials, and at the base are feet. At the centre of the top is an arch supported on columns on top of which is an urn with flowers and scrolls of wire thinly coated with plaster. Beneath the arch is an oval framing a small picture. Such pieces

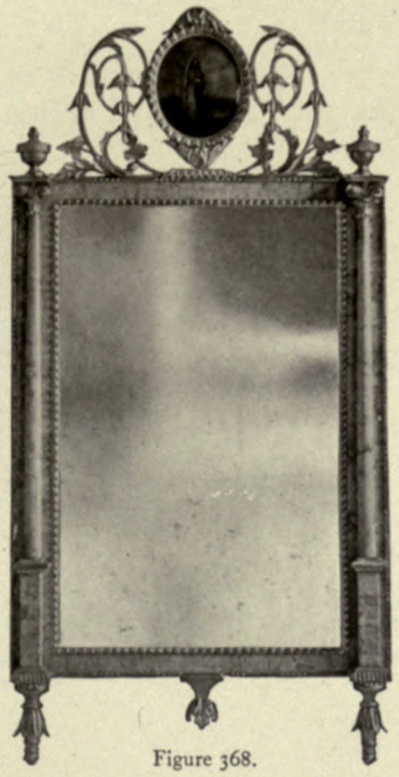


Figure 368.
Looking-Glass with marble and gilt frame, 1780–90.

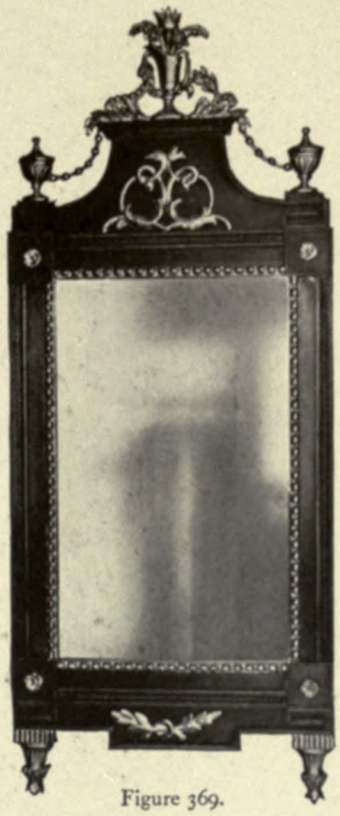


Figure 369.
Looking-Glass with mahogany and gilt frame, about 1780.

as these have commonly been called "bilboa" looking-glasses and are supposed to have been imported from Portugal by persons engaged in foreign trade.

Another "bilboa" looking-glass is shown in Figure 368 and is in the Bolles Collection, owned by the Metropolitan Museum of Art. On the sides are engaged columns above which are urn finials, and at the base are carved feet. At the top are scrolls of leaves and flowers supporting an oval frame within which is a painting. On the outer edges are reel and bead mouldings, gilded, and on the inner edges a pearl bead moulding.

A form of looking-glass of which several have been found in the vicinity of Hartford is shown in Figure 369 and is the property of the writer. At the centre of the top is a pitcher with flowers and at the corners are urns. The central por-

tion is filled by an applied ornament of scrolls. Beneath the top and around the looking-glass frame is a border suggesting the meander pattern of light wood, and the outer edges of the frame are of light wood, the balance being of mahogany, making a pleasing contrast. In the corners are blocks upon which are placed rosettes. There is a pearl edge moulding about the glass, and at the base are feet and in the centre are carved and gilded leaves.

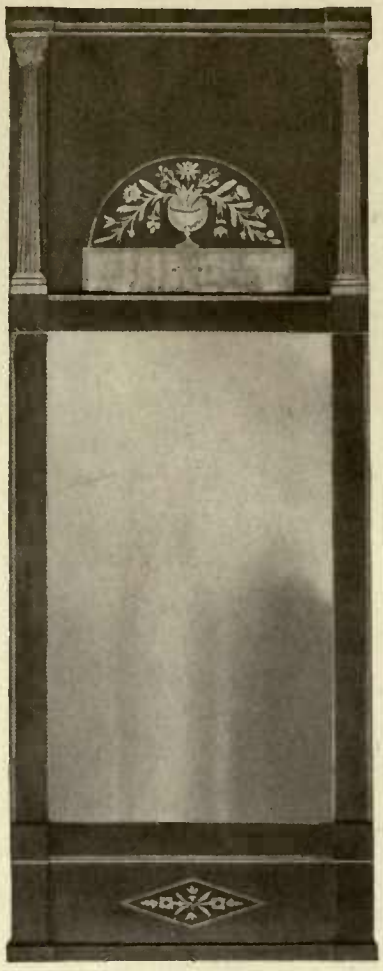


Figure 370.
Looking-Glass with mahogany and inlaid frame, about 1790.

Still another form of looking-glass is that shown in Figure 370, the property of Mr. John J. Gilbert, of Baltimore. The frame is rectangular and the ornamentation is entirely obtained by inlay. On the outer edges of the upper part are inlaid columns with acanthus-leaf capitals above which is inlaid the meander pattern. At the centre of the top is inlaid a cup with flowers and leaves standing on a large base of light wood bordered with a modification of the meander pattern. At the base is an inlaid, lozenge-shaped medallion within which are leaves and flowers. A narrow band of inlay follows both the outer edge of the frame and the glass.

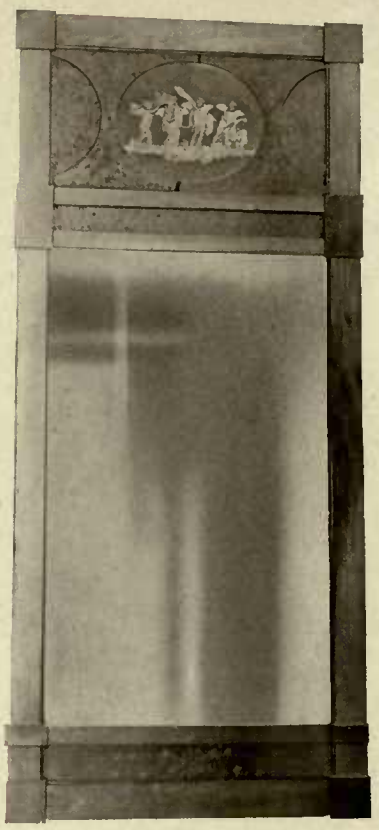


Figure 371.
Looking-Glass with medallion plaque, 1790–1800.

Another looking-glass of the same general character is shown in Figure 371 and is the property of Mr. H. W. Erving, of Hartford. At the centre of the top is a medallion in which is inserted a cameo plaque representing the marriage of Cupid and Psyche. This was copied from a medallion plaque by Wedgwood of the same subject.

Figure 372 shows a mantel looking-glass from the Nichols house, Salem, Massachusetts. The cornice is in a Sheraton design with pendent balls attached

to its under surface. This form of ornamentation was not used to any extent before Sheraton's time. Below this cornice is a lattice-work applied on the sur-

Figure 372.
Mantel Looking-Glass, about 1790.

face and at the centre a festooned drapery. Below this is a panel painted on glass; at the ends, representing crossed horns, and in the centre two branches of leaves crossed. There are four reeded columns with a slight acanthus-leaf carving at the top of each. This looking-glass is supposed to have been bought at the time the

Figure 373.

Mantel Looking-Glass, about 1790.

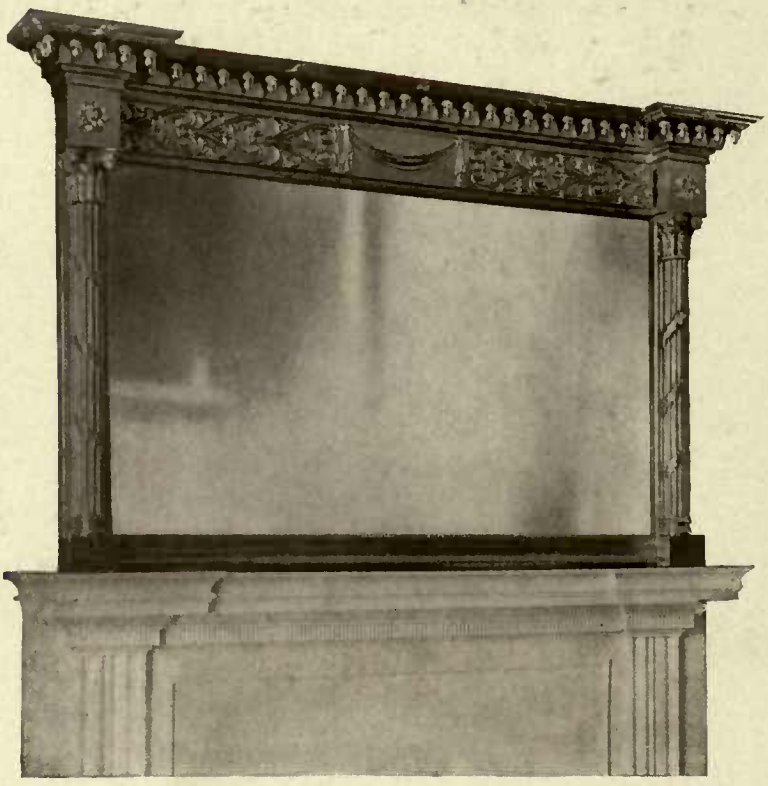


Figure 374.

Mantel Looking-Glass, about 1800.

house was built in 1783. If so it is the earliest example of Sheraton work that the writer has seen. It would seem more probable that the mirror had been purchased some few years after the house had been built, for it is in the style which was popular about 1790.

Figure 373 shows another mantel looking-glass belonging to about the same period, from the Pendleton Collection. The cornice consists of a wide quarter-round ornamented with leaves and flowers, a short fillet from the bottom of which are pendent acorns, a wide cove, a fillet, and an ovolo with the egg-and-

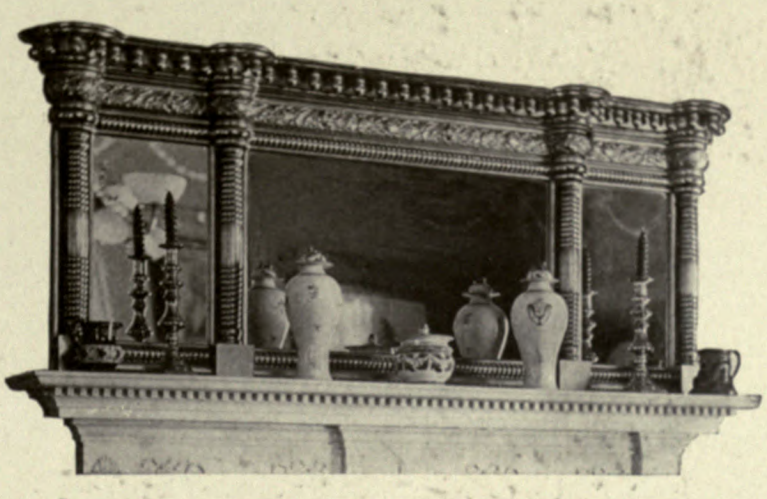


Figure 375.
Mantel Looking-Glass, 1800–10.

dart moulding. There are four columns with entwined flowers and leaves about them, with Ionic capitals at the top. Rosettes appear above and below the columns.

Figure 374 shows another mantel looking-glass in the same collection. Below the top moulding are pendent acorns, and on the frieze below are applied ornaments in the anthemion pattern and at the centre is drapery. There are but two columns, each reeded and entwined with a leaf and surmounted by composite capitals.

Figure 375 shows another mantel looking-glass of a still later date. The same pendent acorns appear at the top and the caps of the columns carry up through the upper cornice. On the frieze are carved acanthus leaves and about the frame and on the columns are ring-turned half circles. This looking-glass is the property of Mr. Albert H. Pitkin, of Hartford.

Figure 376 shows another mantel looking-glass which is in the Erving Collection. Above the top of the glass and on either side are half columns set into a

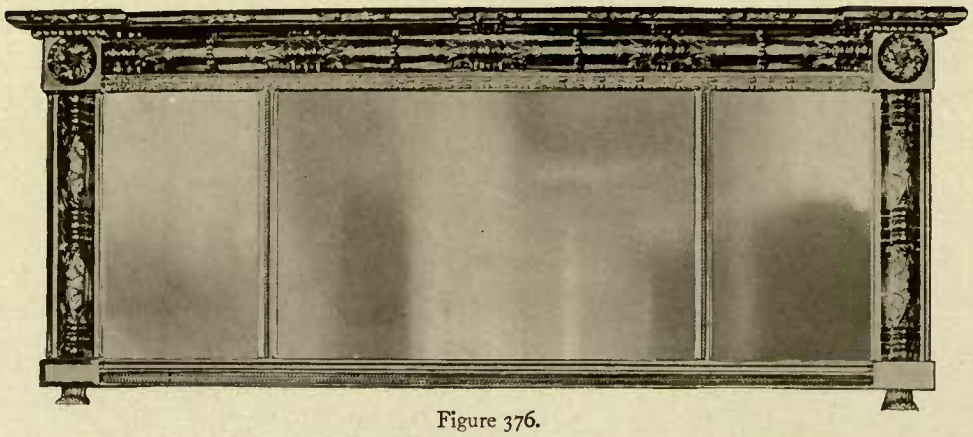


Figure 376.
Mantel Looking-Glass, 1810–20.

half-round hollow which is of burnished gold. At the two upper corners are square blocks which are hollowed out, and within are inserted rosettes and under the end columns are brass claw feet of the Empire period. The glass is divided into three sections. On the back of this mirror is the following advertisement: "Philadelphia Gilt Looking Glass Manufactury. Mahogany, toilet, dressing and pier looking glasses, etc., etc. Joseph Hillier informs his friends and the public, that he has opened a store number 76 Market Street, Baltimore, for the convenience of his Western and Southern customers, wholesale and retail, at the Philadelphia price, N. B., old glass new silvered and framed, prints, needlework, etc., framed and glazed. Cornishes and brackets made, etc. Printed by J. Robinson, 94 Market Street, Belvidere, Baltimore."

This Joseph Hillier appears in the Baltimore Directory in 1819.

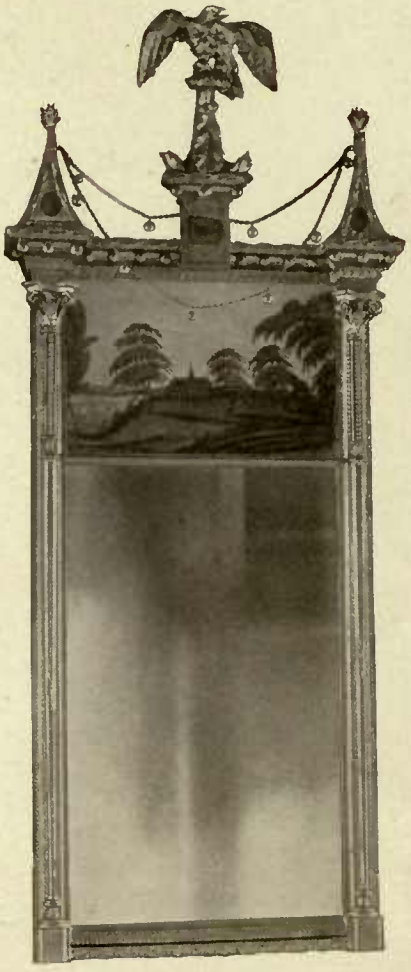


Figure 378.
Pier Looking-Glass, about 1800.

Figure 377 shows a very handsome pier looking-glass, the property of Mr. Dwight Blaney, of Boston. The cornice is composed of a series of reedings bound together with straps, and on the cove moulding below are vertical leaves. On the frieze is an ornament composed of a series of scrolls suggestive of the Vitruvian scroll, and at the centre of each is a rosette. Above the columns are lions' heads. The columns are long and slender, with fluted surface, and the capitals are of the

composite order. Above the looking-glass are three panels of painted glass each representing a female figure. The centre panel represents a woman looking at a tomb around which are willow trees. On the tomb is the name "Werter." This central panel is signed "J. Phillips, 1798." Below these painted panels, on either

Figure 377.
Pier Looking-Glass, 1798.

side between the columns, are long, narrow glasses and a large central glass, and below are two small rectangular glasses and a long, narrow one.

Figure 378 shows another looking-glass of this period, the property of Mrs. Annie B. Swan, of Providence. At the two corners are pointed Gothic finials and at the centre an eagle. Pendent balls are attached to the cornice and chains with balls are swung between the two finials. In the upper section is a landscape on glass representing a building with trees about it and a river with some ships.

There are long, slender columns on either side finished with capitals of the composite order.

During this period circular girandoles with concave or convex glass were very popular. They were made in all sizes, and some were perfectly plain with a

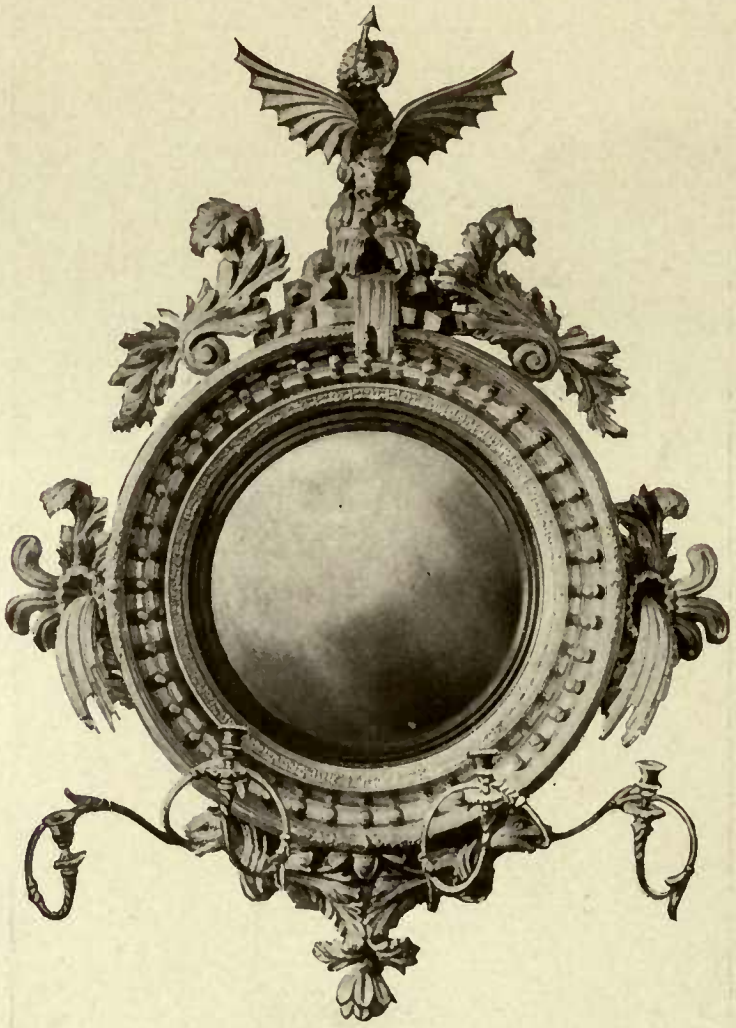


Figure 379.
Girandole, about 1800.

moulded edge and others were highly ornamented with leaves, grapes, or flowers, with eagles or other birds in composition and gilded.

Figure 379 shows a girandole, one of a pair owned by Mrs. Charles Clarence Torr, of Philadelphia. The surface of the frame is hollow and within are set a series of balls. At the top is a dragon, with tail in the air, standing upon rocks with dripping-water effects, on either side of which are acanthus-leaf scrolls. At the sides are acanthus rosettes with dripping-water effect, and at the base are dragons' heads and acanthus leaves with two branches, each intended to hold two candles.

This rock-and-water effect, which was in imitation of the Chippendale school, was revived in the early nineteenth century, but the latter work was very much coarser than that of the Chippendale school.

Figure 380 shows another circular girandole having four lights with glass pendants. At the centre of the top are two dolphins, with tails crossed, lying on

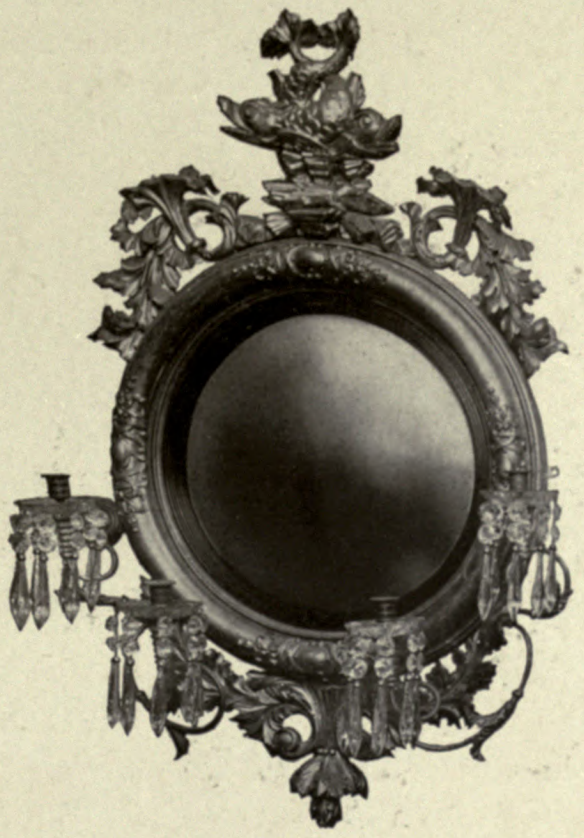


Figure 380.
Girandole, about 1800.

rocks, and on either side are acanthus-leaf scrolls. Below are acanthus-leaf scrolls with a pendent flower. The moulding about the looking-glass is a half-round, and at the top, bottom, and two sides are cabochons with scrolls and flowers. The glass is convex. This girandole is one of a pair, the property of Mr. R. H. Maynard, of Boston.

A very beautiful oval looking-glass, but not a girandole, is shown in Figure 381, the property of the Tiffany Studios, of New York. It is composed of two cornucopias fastened together at the base by a ribbon and pendent leaves with grapes. From the mouths of the cornucopias extend heads of wheat over the top, making the upper side of the looking-glass. At the centre of the top is a large eagle.

Figure 382 shows a very good early Empire looking-glass in the Bolles Collection. The mouldings are a quarter-round and a fillet on which is a pearl bead moulding, a cove, a fillet, and a small cyma reversa carved in leaf pattern. At the two ends of the top are well-shaped urns with flames and at the centre a large urn with a pineapple at the top, and festoons of leaves and flowers connect the urns. On the centre acroterium is a basket with fruits and flowers. The glass is divided into two sections, the upper one containing a painting representing Liberty. On either side of the frame is carved an acanthus leaf, and on either side of the looking-glass are fluted columns and on the capitals are carved acanthus leaves. At the base of the columns are carved rosettes.

Figure 381.
Looking-Glass with gilded frame, 1790–1800.

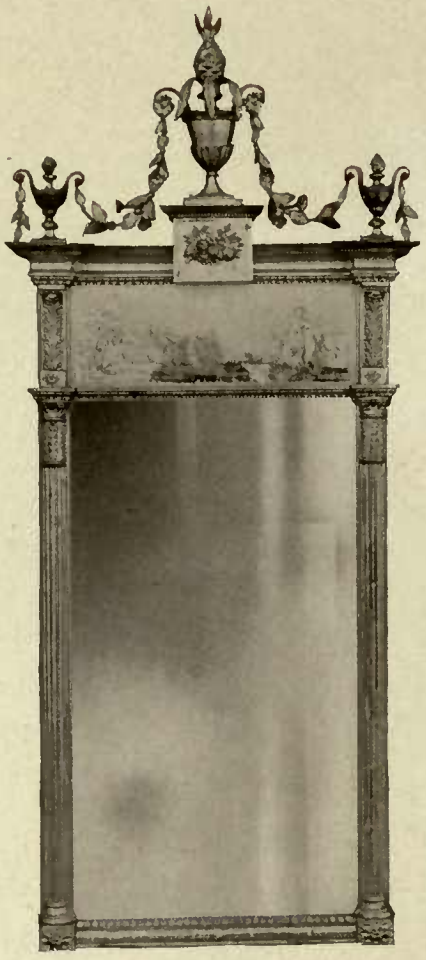


Figure 382.
Looking-Glass with gilded frame, 1790–1800.

At the time of the War of 1812 it became the fashion to make looking-glasses with a painting representing scenes from the war. Figure 383 shows such a looking-glass on which is depicted the *Macedonian* fight. The looking-glass is in the usual Empire style with pendent balls, and on either side the moulding is hollowed and a narrow spiral-turned column is inserted. This looking-glass is in the Bolles Collection.

Figure 384 shows another looking-glass of about the same period. The same pendent balls are under the cornice, and on the upper section in relief is an angel flying and festoons of leaves and flowers. The columns are clustered and extend the whole length of the sides, and the centre one is hollowed, within which is inserted a pearl bead moulding. This looking-glass is in the Bolles Collection.

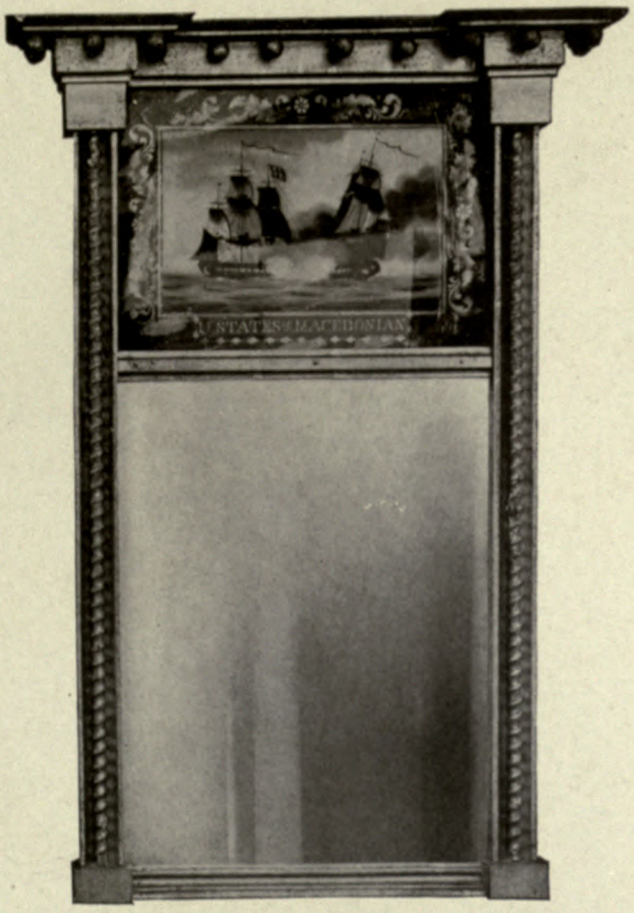


Figure 383.
Looking-Glass, Empire style, 1812–20.

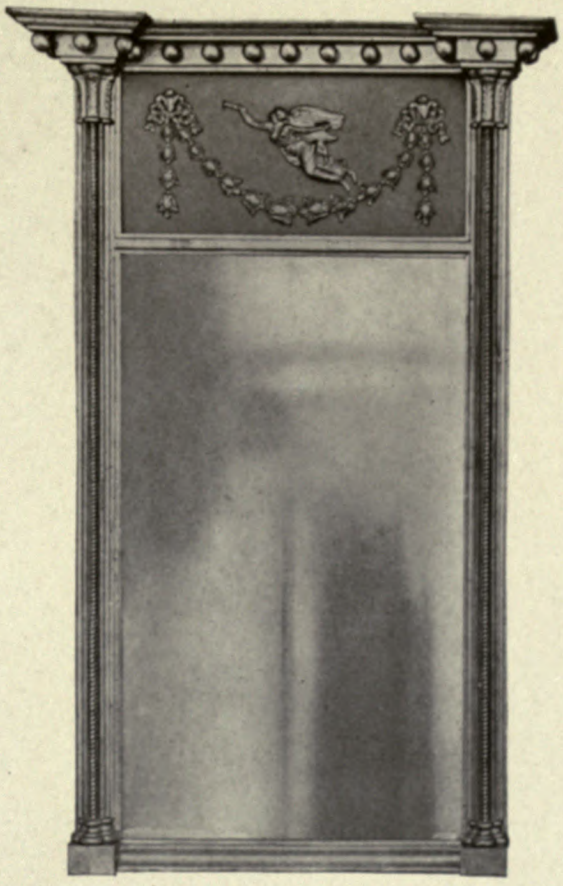


Figure 384.
Looking-Glass, Empire style, 1810–20.

Figure 385 shows another looking-glass in the same collection. At the top are pendent acorns, and on either side in relief are classical figures and at the centre is a shell. On either side of the looking-glass are spiral-turned columns with vase-shaped capitals ornamented with acanthus leaves.

Figure 386 shows another Empire looking-glass which is the property of Mr. R. T. Smith, of Hartford. The upper edge of the cornice is carved in a leaf pattern and there are pendent ball drops, and above each column is a profile

head of a man which appears to be intended to represent Cæsar. There is a star in the centre portion with a rose on each side. There are two looking-glass plates and on either side are turned columns swelled at the middle.

Figure 387 shows a small looking-glass, the property of Mr. John R. Buck, of Hartford, which quite closely resembles the mantel looking-glass shown in Figure

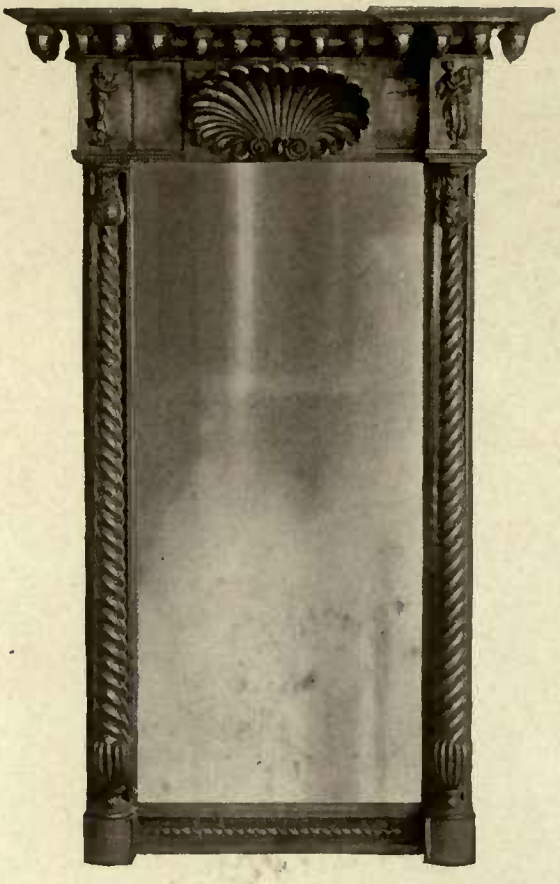


Figure 385.
Looking-Glass, Empire style, 1810–20.

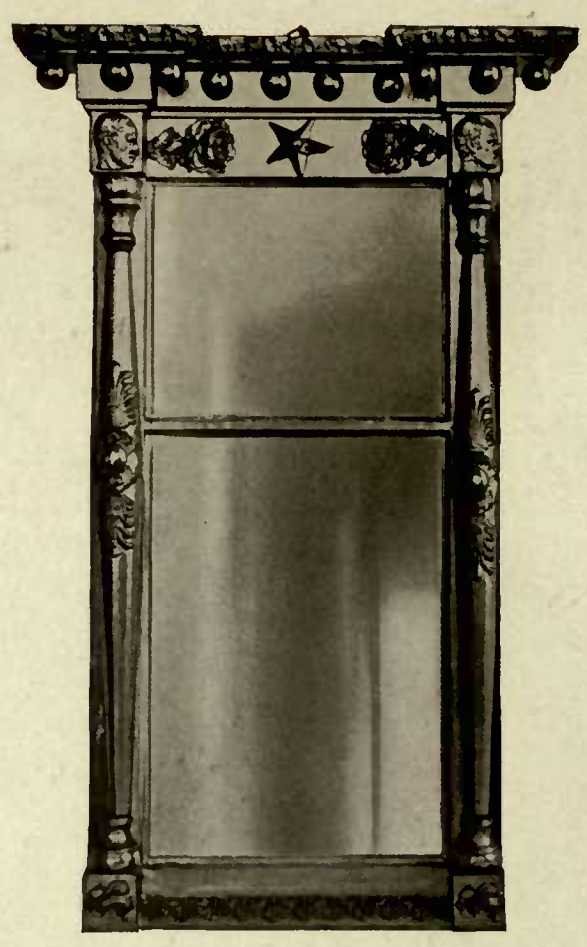


Figure 386.
Looking-Glass, Empire style, 1810–20.

366. At the top are pendent balls and below is a painted glass on which is a rosette within which is a quiver with arrows. On the sides are columns with Ionic capitals.

Figure 388 shows still another looking-glass of this period. There are pendent acorn drops and above each column and at the centre is a rosette. The columns are turned in the heavy, rather ungraceful fashion of the later Empire period.

A slightly different form of looking-glass of this period is shown in Figure 389. It is made of mahogany without any gilt. Above each column is inlaid a lyre. The columns are partially spiral-turned and partially carved in the acanthus-leaf pattern so popular in the Empire period. On the right-hand side of the looking-glass is a miniature looking-glass belonging to a miniature chest of drawers of the period. It has the acorn pendent drops and turned columns on either side. Both of these pieces are the property of the writer.

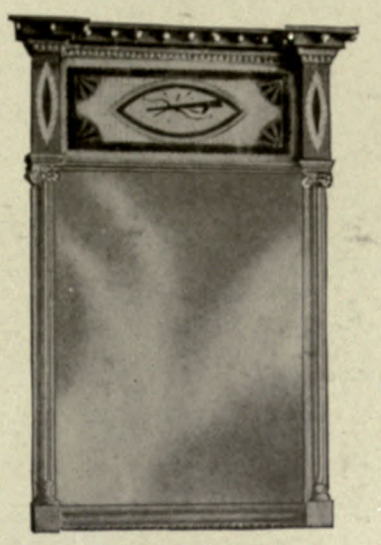


Figure 387.
Looking-Glass, Empire style, 1800–12.

It was the custom throughout the eighteenth century to support the looking-glasses on small rosettes, thus making them tilt forward. The rosettes were of various kinds, usually of brass, and frequently are mentioned with the looking-glass in the inventories.

Eight examples of these rosettes are shown in Figure 390. The first six are enamelled, bound in brass, and date about Revolutionary times. The seventh is of brass with an urn in openwork, and the last is a brass bust of George III which probably dates prior to the Revolution. In the Empire period

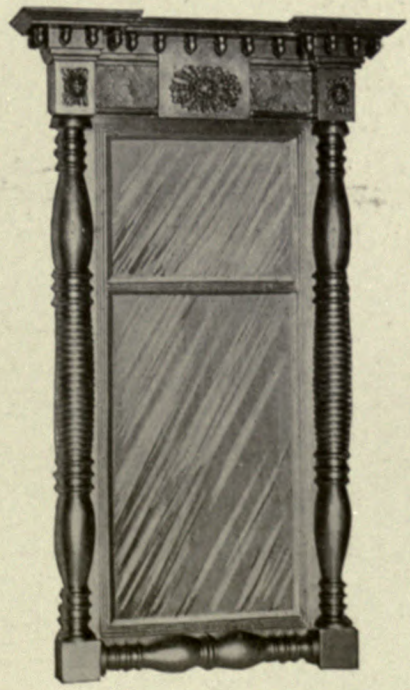


Figure 388.
Looking-Glass, Empire style, 1810–20.

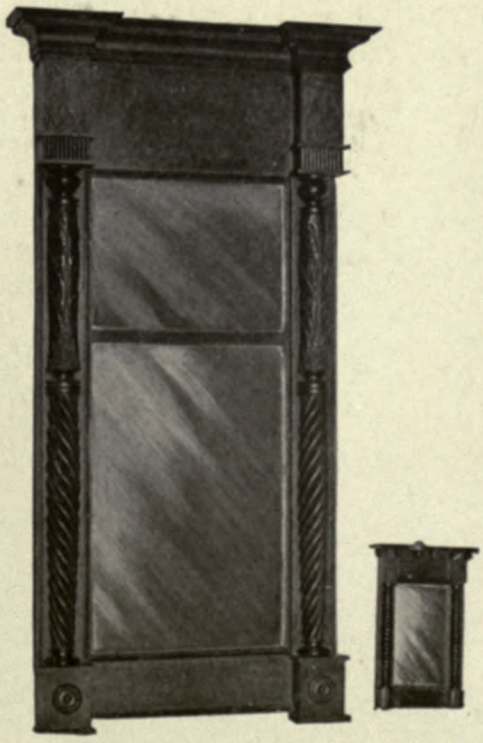


Figure 389.
Looking-Glass, Empire style, 1810–20.

many rosettes were made both in this small size for looking-glasses and in the large size for window-curtains. These were usually of thin brass and in the form of conventional rosettes.

Figure 390.
Enamelled and Brass Looking-Glass Rosettes.

In the vicinity of many of the seaport towns, especially about Salem, has been found a form of looking-glass which was very small and usually set in a box, of which Figure 391 is a good example. These looking-glasses are very crudely made, the mouldings simply being glued together and covered with a very thin metal resembling what is known as Dutch metal. Between these mouldings are strips of painted glass and at the centre of the top is painted a basket of flowers. The entire frame sets in a shallow box, as is shown, and had a wooden slide cover. These looking-glasses have acquired the name of courting-glasses for which no good reason can be assigned. It has been puzzling to trace their origin, but after an examination of a large number the writer is convinced that they are of Chinese origin and were brought to this country from China by sea-captains. Some of the reasons for this conclusion are: That the frame is not made in the method employed by Europeans. The wood is the same as is found on frames of a number of paintings on glass which are indisputably of Chinese origin, and all that the writer has seen which were in their original condition have between the plate of glass and the thin wooden back strips of Chinese paper. The painting on the glass is done in the same manner and in the same peculiar colours as are those that were made in China. The

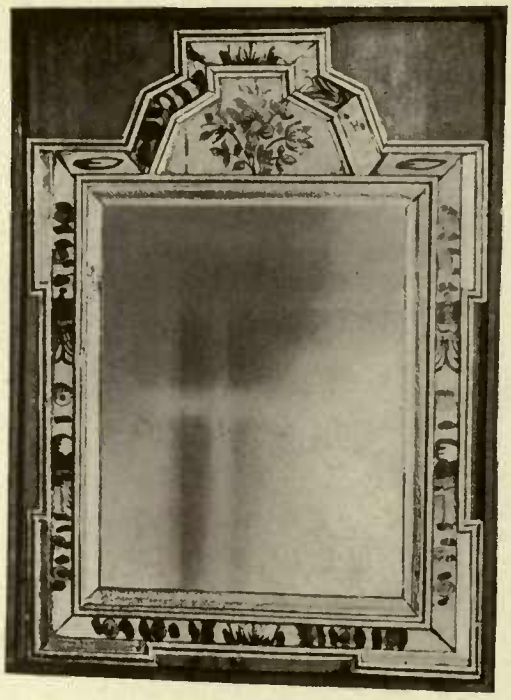


Figure 391.
Looking-Glass with painted glass border, about 1800.

frame also indicates its Eastern origin, not being in a form used in Europe at the time. This looking-glass is in the writer's possession.

Figure 392 shows another looking-glass, similarly constructed, from the Bolles Collection. The edge consists of a fillet and a quarter-round moulding very

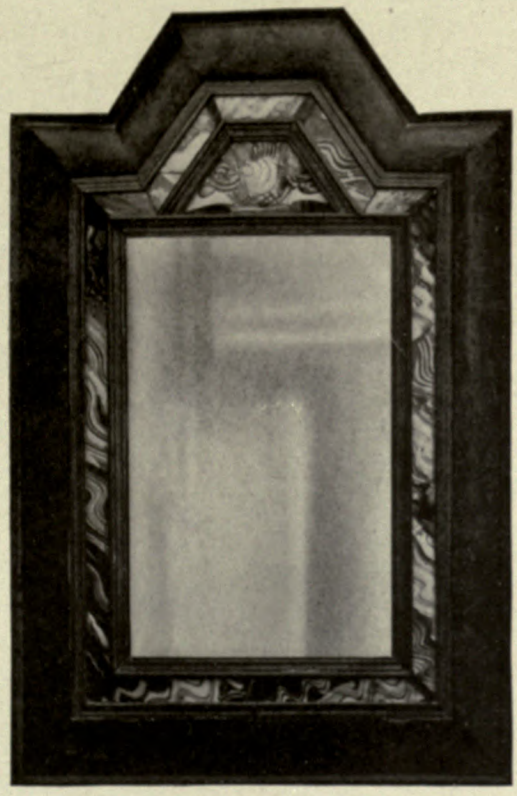


Figure 392.

Looking-Glass with painted glass border, about 1800.

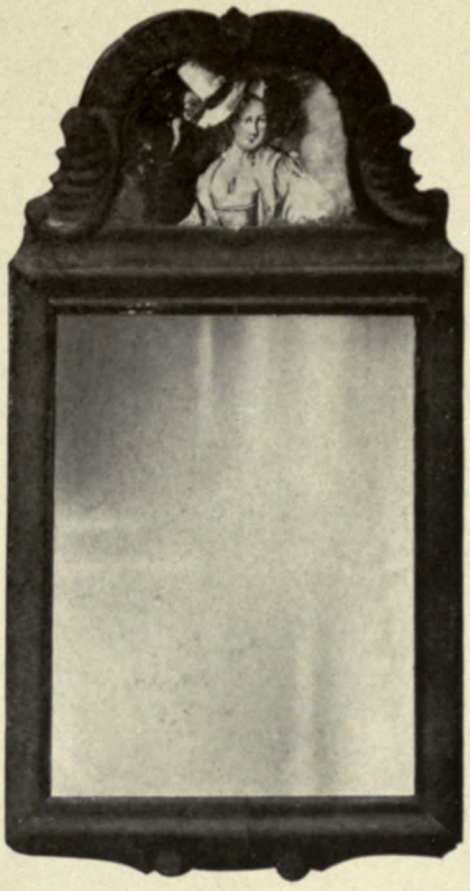


Figure 393.

Small Looking-Glass with painting at top, 1790–1800.

similar to that found on the early cut-work looking-glass frames. Within this outer frame is a border of strips of paintings on glass between two mouldings, and at the centre of the top is painted a basket of flowers.

Figure 393 shows another style of small looking-glass of the same period. Quite a number of looking-glasses like this one and the one shown in the next figure are found in this country, and they appear to be of European make and were probably inexpensive looking-glasses which were brought over by the sea-

captains. At the top of this looking-glass frame are C scrolls within which is a painting of a lady.

Figure 394 shows another of these looking-glasses at the top of which are carved in wood, and coloured, flowers, leaves, and fruit, and at the base are C scrolls and flowers. These frames quite closely resemble in form those shown in

Figure 394.
Small Looking-Glass with carved and coloured frame, 1790–1800.

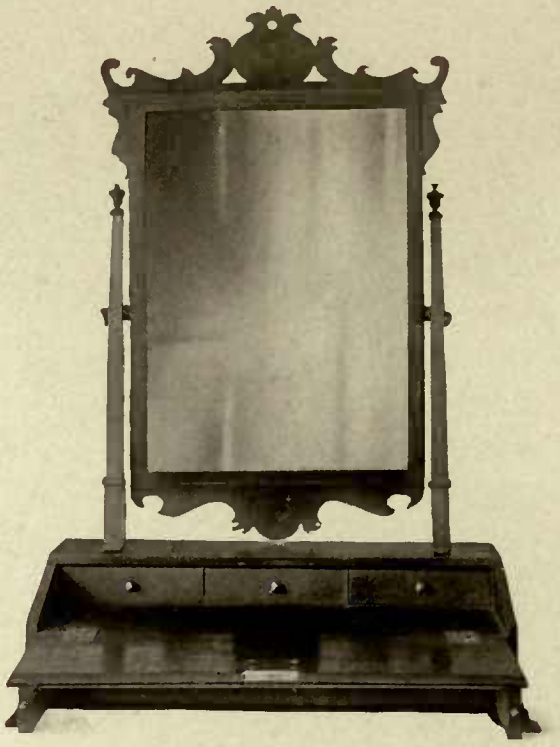


Figure 395.
Dressing-Glass, 1780–90.

Figures 328, 363, and following figures. Both of these two last-described looking-glasses are in the Bolles Collection, owned by the Metropolitan Museum of Art.

It was the fashion throughout the eighteenth century to place upon dressing-tables or low chests of drawers dressing-glasses attached to two uprights which enabled them to swing back and forth. The earliest example we have found in this country is shown on the knee-hole dressing-table shown in Figure 113, which is practically the same as that in the middle room on the top floor of the doll house shown in Figure 1.

Figure 395 shows a dressing-glass the top and bottom of the frame of which is in cut-work, and the stand has a small slant-top desk containing three drawers

with a drawer below. At the centre of the top and bottom, around the glass, on the uprights and desk front are inlay. A dressing-glass very similar to this, except without inlay, is shown in a woodcut in an advertisement of Weyman & Carne, of Queen Street, Charleston, in the copy of the South Carolina *Gazette* dated October 31, 1765. This piece, because of the character of inlay, appears to be of a little later date.

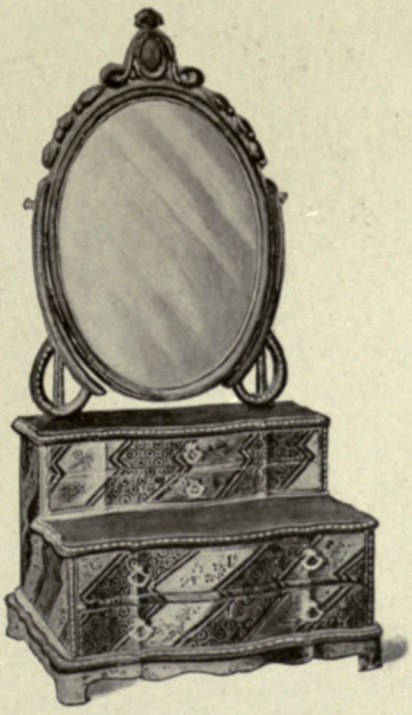


Figure 396.
Dressing-Glass, about 1790.

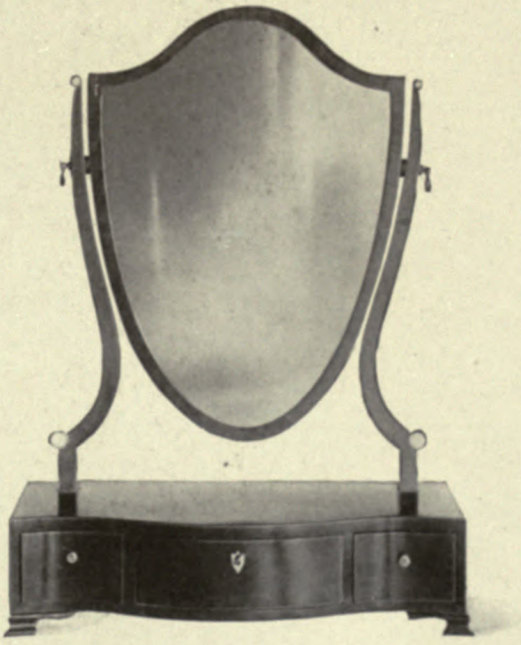


Figure 397.
Dressing-Glass, 1785–95.

A japanned dressing-glass is shown in Figure 396. This piece is of Chinese origin, and quite a number were imported to this country just prior to 1800. In the base are two long drawers below a small shelf and then two more drawers.

During the Hepplewhite and Sheraton period these dressing-glasses became very plentiful in this country, and by far the greater part of those found here belong to that period.

Figure 397 shows a typical dressing-glass of the Hepplewhite period. The frame is of mahogany and is shield-shaped. The lower section has a serpentine front with three drawers and stands on small bracket feet. This dressing-glass is the property of the Tiffany Studios of New York.

Figure 398 shows another glass of the same period in the same collection. The frame of the glass is oval, placed horizontally, and the base contains three

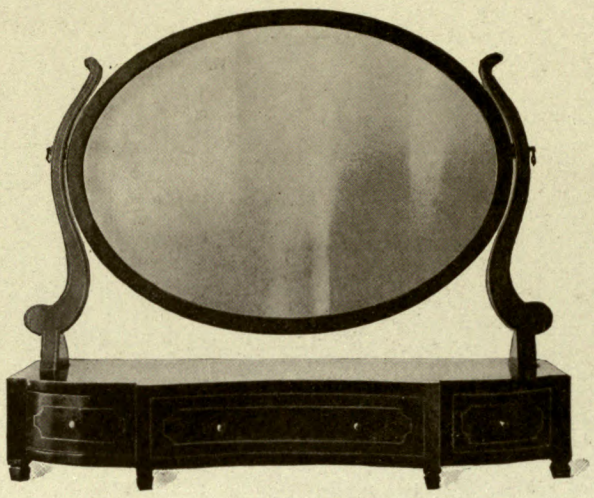


Figure 398.
Dressing-Glass, 1785–95.

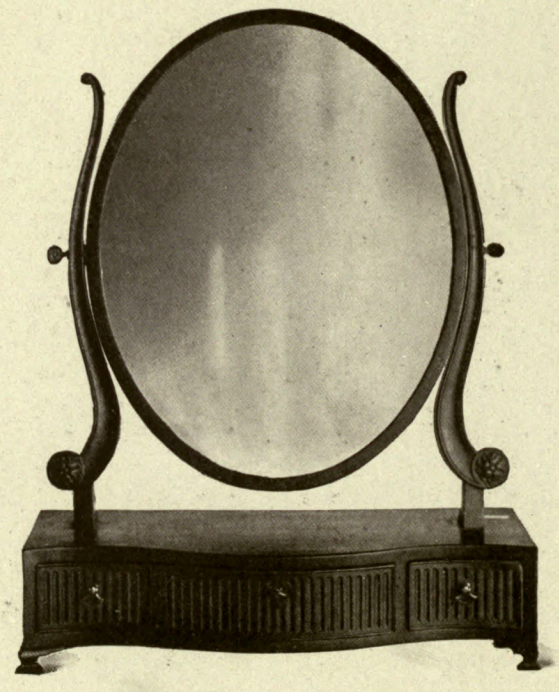


Figure 399.
Dressing-Glass, 1785–95.

drawers, the outer ones with a convex curve and the inner one with a long, concave curve. The piece stands on short stump feet.

Another dressing-glass in the same collection is shown in Figure 399. The frame is oval, placed vertically. The base is serpentine and the fronts of the

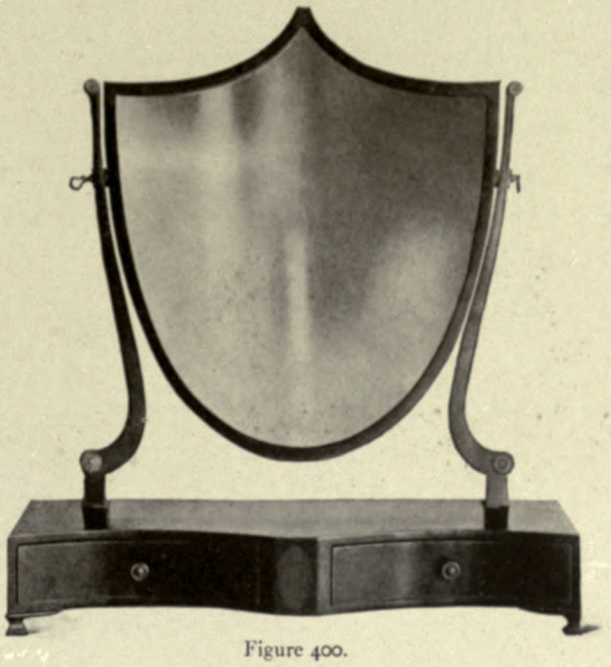


Figure 400.
Dressing-Glass, 1785–95.

Figure 401.
Dressing-Glass, 1790–1800.

drawers are decorated with parallel fluting. The piece stands on small ogee bracket feet.

Still another shape of the dressing-glass of this period in the same collection is shown in Figure 400. It is shield-shaped, coming to a point at the centre of the top instead of having a serpentine curve at the top. In the base are two drawers with concave fronts and the piece stands on small ogee bracket feet.

Figure 401 shows another of these dressing-glasses which is in a little later style and of which many are found in this country. The frame of the glass is rectangular and the base has two drawers with swelled fronts. The handles are of the oval variety and the piece stands on small ogee bracket feet.

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